



**Students making meaning through language: Case studies of Tasmanian
primary school teachers' knowledge of teaching grammar**

By

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ABSTRACT

This study investigates how three Tasmanian primary school teachers have developed their knowledge of teaching grammar and the types of strategies they use to deliver the learning outcomes of the language strand of the *Australian Curriculum: English* (AC:E). The renewed focus on the teaching of grammar in the AC:E poses challenges for teachers in terms of the linguistic and pedagogical knowledge required to best support all students to use language more effectively. Research over the past three decades demonstrates that an explicit teaching focus on making meaning through language enhances students' reading and writing abilities and improves low-achieving students' literacy attainment. In this study, case studies were used to provide in-depth analyses of how teachers developed their knowledge of grammar and how they go about teaching it. An customised analytical framework was created and applied to the data to identify the degree of scaffolding provided to assist students use grammar effectively while reading and writing. This study finds that teachers with strong linguistic knowledge, who use scaffolded approaches to teaching grammar, contribute to enhanced outcomes for students, including those struggling with literacy and those who are already capable readers and writers. The study suggests that highly effective teachers are essential in assisting colleagues to develop better strategies for teaching grammar and that teachers can ensure equitable literacy instruction for all students when they utilise scaffolding strategies during discussion and when sequencing instruction.

DECLARATION

I certify that this dissertation contains no material that has been accepted for the award of any other degree or diploma in any institute, college or university. In addition, to the best of my knowledge and belief, it contains no material previously published or written by another person, except where due reference is made in the text of the dissertation.

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Samantha Routley

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GLOSSARY

Term	Definition
<i>Adjective</i>	Word used to describe what something is like.
<i>Building field and Building knowledge of the field</i>	Activating students' background knowledge about topic and discussing purpose and function of language features of a given text type.
<i>Chunking for meaning</i>	Identifying and interpreting groups of words in sentences to build a sense of meaning.
<i>Circumstances</i>	Details that surround an activity – where, when, why, how, with whom, in what manner. Can be a single word or an expanded phrase.
<i>Elaboration-move</i>	A statement or question made by the teacher which explains why a specific language feature has been used in a selection of text.
<i>Functional grammar</i>	An approach that conceives of language as functioning to make meaning depending on the social context and purpose in which language is being used.
<i>Gradual Release of Responsibility Model</i>	Scaffolded model of instruction of reading and writing which begins with intensive teacher-support for students and as new concepts about text are mastered, support is gradually withdrawn until students independently demonstrate new understandings, knowledge and/or skill.
<i>Identify-move</i>	Students identify a language feature the teacher has supported them to locate in a selection of text.
<i>Linguistic Pedagogic Subject Knowledge</i>	The specialised knowledge of how to teach students about the function of language.
<i>Linguistic Subject Knowledge</i>	The knowledge of language that teachers are required to have, from levels of word, sentence, paragraph and whole texts.

<i>Metalinguage</i>	Language for discussing language.
<i>Participant</i>	Who or what is taking part in a clause or sentence. Traditionally called a noun. Can be a single noun or a noun group.
<i>Prepare-move</i>	A statement posed about a language feature in a selection of text that scaffolds students to identify the specific language feature.
<i>Process</i>	What is happening in a sentence – what is being done, said, thought, felt or experienced. Traditionally called a verb. Can be a single verb or a verb group.
<i>Question-response-feedback</i>	Common discourse pattern used in classrooms consisting of teacher posing question, student answering and teacher affirming or refuting student's response.
<i>Scaffolding</i>	Support given to students to assist them complete a task they would not be able to complete independently.
<i>Scaffolding Interaction Cycle</i>	Discourse pattern that aims to scaffold all students to respond to discussion about texts by using prepare-moves, identify-moves and elaboration-moves successively to ensure all students understand language features in a selection of text.

ACRONYMS AND ABBREVIATIONS

Acronym/Abbreviation	Meaning
ACARA	Australian Curriculum, Assessment and Reporting Authority
AC:E	Australian Curriculum: English
GRR	Gradual Release of Responsibility
LPSK	Linguistic Pedagogic Subject Knowledge
LSK	Linguistic Subject Knowledge
NAPLAN	The National Assessment Program – Literacy and Numeracy
OECD	Organization for Economic Cooperation and Development
PISA	Program for International Student Assessment
PL	Professional learning
QRF	Question-Response-Feedback
SIC	Scaffolding Interaction Cycle
TLC	Teaching Learning Cycle
TPS	Think-Pair-Share
UNESCO	United Nations Educational, Scientific and Cultural Organisation

CHAPTER 1

INTRODUCTION

The importance of language and literacy

Undeniably, a fundamental responsibility of education is to ensure that all people become sufficiently literate to participate successfully in society (United Nations Educational, Scientific and Cultural Organisation [UNESCO], 2004). Human lives are surrounded by language in many written, spoken and visual forms and it is through education that young people learn to “identify, understand, interpret, create and communicate” through language by becoming competent creators and consumers of texts (Australian Literacy Educators Association [ALEA], 2015, para. 1). Successful literacy accomplishment has the potential to enrich people’s lives and transform communities, creating opportunities for innovation, growth and security (UNESCO, 2004; Winch, Johnston, March, Ljungdahl, & Holliday, 2011). Adoniou (as cited in McKew, 2014) stresses, “being literate is about being a contributor. It’s as simple and as important as that” (p. 125). It is no wonder that the development of reading and writing is a priority of national and international significance and is at the core of what schools worldwide are concerned with in educating young people today.

Literacy attainment

While most Australian students do meet literacy benchmarks, in parts of Australia some students have alarmingly low levels of literacy (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2015, 2016a; Thomson, De Bortoli, & Buckley, 2013). This is of great concern due to the likelihood later in life of poor outcomes in health, education,

employment and social and emotional wellbeing caused by inadequate literacy levels (ALEA, 2015; O'Maley, 2007; Zubrick, Taylor, & Christensen, 2015). Aboriginal and Torres Strait Islander students (Rose & Martin, 2012; Zubrick et al., 2015) and students from regional and low socio-economic backgrounds, are over-represented in literacy under-achievement (Australian Institute of Health and Welfare, 2015; Callow & Orlando, 2015; Rose & Martin, 2012; Thomson et al., 2013). In 2015 National Assessment Program - Literacy and Numeracy (NAPLAN) tests revealed that compared to Victoria, NSW and the ACT, more Tasmanian students were below the national average in reading and writing and fewer reached the highest levels (ACARA, 2015). In 2012 the Program for International Student Assessment (PISA) results revealed fifteen-year-old students in Tasmania along with students in the Northern Territory (NT), performed significantly lower than the Organisation for Economic Cooperation and Development (OECD) average, with the effects of low socioeconomic disadvantage having greater impact on Tasmanian and NT students' results compared to other states (Thomson et al., 2013; Freebody, 2007). It is also well-known in Tasmania that up to 50% of the adult population do not have sufficient levels of literacy necessary to meet the needs of daily life (Department of Education, Tasmania, 2010; Dingle, 2013).

Although overall Australian students achieve well in measures of literacy attainment measured through NAPLAN and PISA (ACARA, 2015; Freebody, 2007), it is areas of persistent underachievement and the widening gaps that are of particular concern (Meeks, Kemp, & Stephenson, 2014). To address disadvantage experienced in Tasmania and other marginalised areas of Australia, urgent attention must be given to how literacy education is delivered to ensure all students are supported to reach minimum standards of reading and writing (Freebody, 2007). To ensure equity of outcomes, Rose (2005) emphasises that educators must eliminate

disadvantage embedded in everyday classroom discourse by incorporating carefully sequenced and explicit approaches to teaching reading and writing that scaffold all students to learn.

Democratising the classroom

Rose (2005, 2011) contends that inequality in literacy levels is perpetuated in education systems when students from marginalised backgrounds are inadequately supported to meet benchmarks at each level of schooling. As these students continually fall further behind, the likelihood of catching up with their peers becomes ever more elusive, with the classroom becoming considerably more divided between those who achieve and those who do not. Rose (2005) states, “successful learners come to experience schooling as their pathway to the future, while unsuccessful learners come to experience it as irrelevant, even alienating” (p. 133). The term *democratising the classroom* is used by Rose (2005) to describe the paradigm shift that is required to ensure pedagogy for teaching reading and writing reaches out to the needs of the most marginalised, while supporting and extending all other students.

As a result of decades-long work in disadvantaged schools in NSW, using practices developed from Systemic Functional Linguistics (discussed in chapter 2), Rose and Martin (2012) and other educational linguists (e.g., Christie, 2012; Derewianka, 2012a, 2012b; Humphrey, Love, & Droga, 2011; Macken-Horarik, Love, & Unsworth, 2011; Rothery, 1994) conclude that when knowledge about written language is taught from an explicit, highly-structured and scaffolded approach, the power of language to make meaning becomes clear to all students: what is covert and implied in written text, becomes open, obvious and available for scrutiny. Rose and Martin (2012) write, “teaching language explicitly means bringing unconscious knowledge about language to consciousness ... teachers and students need to be able to name what they are talking about and this involves a systematic understanding of how

language works” (p. 236). This study is concerned with finding out how Tasmanian primary school teachers are working to make knowledge about language more explicit in the texts students read and write so all students are able to access language resources of written texts.

Knowledge about language and grammar in the Australian Curriculum: English

The language strand of the *Australian Curriculum: English* (AC:E) has been designed to provide opportunities for students to cumulatively develop knowledge and understanding of how language works (Derewianka, 2012a). The AC:E Framing Paper (National Curriculum Board [NCB], 2008) states, “[t]he goal [of teaching grammar and text structure] centres on the gradually more powerful conversion of ‘knowledge about’ language into a resource for effective reading, listening, viewing, writing, speaking and designing” (p. 6). Knowledge about language encompasses both the *form* (structure) and *function* (meaning) of texts at the level of words, sentences, paragraphs and the whole text (ACARA, 2016b). These elements can also be described as the grammar of a text (ACARA, 2016b).

Until recently grammar has largely been absent from curricula in Australia (Derewianka, 2012a; Fenwick, Humphrey, Quinn & Endicott, 2013) however, with the implementation of the AC:E, grammar has renewed focus in the nation’s classrooms (Derewianka, 2012a). The AC:E Framing Paper outlines the argument for reintroducing grammar in the English curriculum:

The goal of teaching grammar and textual patterns should go beyond students’ labelling of various grammatical categories; it should centre on goals such as clearer expression of thought, more convincing argumentation, more careful logic in reasoning, more coherence, precision, and imagination in speaking and writing, and knowing how to choose words and grammatical and textual structures that are more appropriate to the audience or readership. (NCB, 2008, p. 6)

With the potential to improve outcomes for all students, including the most disadvantaged, this presents an exciting and opportunity-filled period in teaching English, as the curriculum provides a structured and cumulative guide to assist teachers systematically and explicitly develop students' proficiencies in reading and writing increasingly complex texts (Derewianka, 2012a; Exley, 2016; Love, Macken-Horarik, & Horarik., 2015; Moon, 2012).

Knowledge demands on teachers

It is well-established in the literature that the knowledge demands of the language strand of the AC:E are significantly challenging for teachers, many of whom are likely to have only rudimentary knowledge of grammar (e.g., Fenwick et al., 2013; Jeurissen, 2012; Jones & Chen, 2012; Love et al., 2015; Macken-Horarik et al., 2011). Lack of secure knowledge of language is known to limit teachers' ability to implement effective pedagogy to improve students' understanding of grammar (Myhill, 2005; Myhill, Jones & Watson, 2013; Myhill, Jones, & Wilson, 2016). However, teachers who have strong knowledge of language are more able to use effective strategies to teach grammar to assist their students become more powerful, creative writers and insightful readers (Achugar, Schleppegrell & Oteiza, 2007; Aguirre-Muñoz, Park, Amabisca & Boscordin, 2008; Love, Sandiford, Macken-Horarik & Unsworth, 2014; Myhill et al., 2013, 2016). Achugar et al. (2007), Aguirre-Muñoz et al. (2008), Jones & Chen (2012, 2016) and Myhill et al. (2016) find when teachers commit to improving their knowledge of grammar, they contribute to positive outcomes for students, meaning that while demands of the language strand of the AC:E are high, the barrier of insufficient knowledge can be overcome. Research about teacher knowledge will be discussed in chapter two.

Research gap: The Tasmanian context

Little is known about how teachers are meeting the demands of the AC:E Language strand in Tasmanian schools. A search of the literature has yet to find research conducted into Tasmanian teachers' knowledge of grammar and how they teach it. It is pertinent with Tasmania's high numbers of students failing to meet NAPLAN and PISA benchmarks, unacceptably high levels of adult illiteracy and grammar's renewed position in the AC:E, that an indication of how grammar is being taught in Tasmania should be investigated. The research gap leads to the overarching question for this study:

- 'What are the key factors influencing the effective teaching of grammar in case studies of Tasmanian primary school teachers?'

It will address the sub-questions:

- a. How have teachers developed their knowledge of teaching grammar?
- b. What motivates teachers to improve their knowledge?
- c. What strategies are teachers using to teach grammar?
- d. What improvements do teachers see in students' reading and writing when grammar is taught explicitly?

To answer these questions, qualitative methodology will be used through a case study approach of three Tasmanian primary school teachers. Utilising lesson observations and interviews, the teachers' practice will be analysed through two customised analytical frameworks which are informed by key findings from research on the teaching of grammar and language.

Overview of chapters

- Chapter 1 contextualises the study by describing inequalities in literacy outcomes, the knowledge demands of teaching grammar and identifies gaps in the literature. The research questions were outlined.
- Chapter 2 presents key literature on the teaching of grammar, including teacher knowledge, effective pedagogy and potential impacts on students.
- Chapter 3 outlines the qualitative methodology used to answer the research questions and explains and justifies the method of data analysis. Limitations, bias and ethical considerations are indicated.
- Chapter 4 outlines findings of classroom observations and interviews with participants.
- Chapter 5 discusses findings in relation to the key themes outlined in the literature review.
- Chapter 6 summarises the main findings, makes recommendations to assist teachers in teaching grammar and suggests areas for further research.

CHAPTER 2

LITERATURE REVIEW

Introduction

This chapter reviews the key literature related to teaching grammar and language. The potential for inequality in students' literacy outcomes due to classroom discourse which excludes students is explained. Systemic Functional Linguistics is justified as a model for teaching knowledge about language explicitly and the contribution of genre-pedagogy is briefly outlined. The impact of teachers' knowledge of grammar on students' outcomes is examined and teaching strategies known to be effective in teaching grammar are detailed. The chapter concludes by highlighting research which demonstrates positive connections between teaching grammar explicitly and improvements in students' reading and writing.

Inequality of outcomes

Although over 90% of Australian students meet literacy benchmarks (ACARA, 2015; Freebody, 2007; Thomson et al., 2013), some students are significantly less capable readers and writers, meaning they have little chance to keep up with the demands of school (Rose, 2005). Drawing on Bernstein's (1996) concept that injustice is embedded in pedagogic discourse, Rose (2005) views inequality as endemic to classroom practice. Inequality is perpetuated by a hidden curriculum which excludes less-successful students: "[t]he content of this hidden curriculum is inequality in students' abilities to participate and perform successfully. The process by which this is achieved is ordinary classroom discourse, including the *triadic dialogue* of question-response-feedback" (Rose, 2005, p. 136). Persisting with pedagogy that ignores disadvantages

imposed by students' backgrounds, contributes to the continuous lack of success with reading and writing that such students experience throughout their education (Rose, 2005).

Rather than expecting an intuitive take up of written language, the nature and function of language as a resource for making meaning must be made explicit so all students can participate in and succeed with reading and writing instruction (Christie, 2012; Christie & Derewianka, 2008; Moon, 2012; Rose, 2005, 2011; Schleppegrell, 2013) Christie and Derewianka (2008) write:

The difficulty ...where things remain implicit or tacit ... is that such a step advantages the already advantaged – those children who, because of family background and opportunity, can successfully intuit many skills needed in writing. In fact, all children – advantaged and disadvantaged – benefit from active teaching about writing. (p. 214)

According to Rose and Martin (2012), purely progressivist or constructivist teaching approaches which emphasise students at the centre of learning tend to resist the use of explicit teaching to avoid stifling students' creativity. However, Rose and Martin (2012) explain without explicit reading and writing instruction, students are expected to learn in a "knowledge vacuum" (p. 35) with just the resources of oral language to draw upon. Halliday (1978) names this type of pedagogy, "benevolent inertia" (p. 210), suggesting that misguided intentions of developing creativity and imagination are unlikely to be successful in the absence of explicit instruction about language.

Genre-based pedagogy - Origins

During the 1970s and 80s, Australian educational linguists, in response to perpetual underachievement of disadvantaged students, began working intensively on developing a

systematic language program that would meet the needs of students who were failing to reach basic levels of literacy (Martin, 2014; Rose, 2011; Rose & Martin, 2012). This program became known as genre-based pedagogy. The researchers drew on the work of Halliday's Systemic Functional Linguistics (SFL) which conceives of language as a "resource for making meaning" (Halliday & Matthiessen, 2014, p. 3). The overarching concept of SFL is that language is a functional tool people use to achieve various social purposes according to a range of different genres (Derewianka & Jones, 2012). Rose and Martin (2012) describe genres as "staged goal-orientated social processes" (p. 8). Genres have distinct structural and linguistic patterns and vary according to the social context in which communication takes place (Derewianka, 2012a; Derewianka & Jones, 2012; Humphrey et al., 2011).

SFL – A system of choices

SFL recognises people are continually making unconscious and conscious choices about how to use language according to context and purpose (Christie, 1990; Halliday, 1978; Rose & Martin, 2012). A number of educational linguists (e.g., Christie, 1990, 2012; Macken-Horarik et al., 2011; Martin, 2014; Rose, 2005, 2011; Rose & Martin, 2012; Rothery, 1994; Schleppegrell, 2013) consider SFL to be the most effective model for understanding language because it brings the system of choices available to language users to the conscious realm. By adopting a functional approach to teaching language based on SFL-derived theory, the focus shifts from simply naming grammatical forms (Derewianka, 2012a) or conversely ignoring them altogether (Moon, 2012), to asking students to identify and interpret "chunks of meaning" (Rose & Martin, 2012, p. 157) which indicate the decision-making process that creators of text make. With a clear understanding of language, the aim is that students will effectively use similar linguistic choices in their own text creations.

A number of SFL-derived concepts inform the design of the AC:E (Derewianka, 2012a). The present study is most concerned with the *ideational metafunction*, which focuses on how language represents what is happening, who or what is taking part and the circumstances in which experiences occur (Derewianka, 2012b). The ideational metafunction features prominently in years 1 to 6 of the AC:E (ACARA, 2016c) and relates to teaching episodes observed in the findings section of this study.

Teaching from a functional approach: teachers' knowledge

Love et al. (2015) use the term *linguistic subject knowledge* (LSK) to describe the specific grammatical knowledge teachers are required to have, while *linguistic pedagogic subject knowledge* (LPSK) refers to specialised knowledge teachers need to effectively facilitate learning and teaching about grammar. Australian research indicates teachers have the most difficulty with sentence level grammar, in both developing their own knowledge and translating this into effective teaching practice (Hammond & Macken-Horarik 2001; Love et al., 2015; Macken-Horarik et al., 2011). It is widely accepted that the AC:E language strand poses numerous challenges for teachers in terms of their LSK and LPSK (Derewianka, 2012a; Fenwick et al., 2013; Jones & Chen, 2012, 2016; Macken-Horarik et al., 2011; Love et al., 2014, 2015).

Teachers' knowledge and effects on students' outcomes

Teachers who have limited LSK are less likely to develop students' knowledge of the way language functions to make meaning (Myhill et al., 2013, 2016). Limitations in teacher LSK transfer to limited understanding of language by students, with students failing to capitalise on opportunities offered in the curriculum (Aguirre-Muñoz et al., 2008; Jeurissen, 2012; Jones & Chen, 2012, 2016; Macken-Horarik et al., 2011, Moon, 2012; Myhill, 2005; Myhill et al., 2013,

2016). Myhill et al. (2016) explain research into grammar interventions with primary school students found that:

[i]t was evident that unclear [lesson] focus was often linked to uncertainty in grammatical subject knowledge. This had the consequence that grammatical terms were often used to initiate metalinguistic discussion but the examples offered, or accepted, by the teacher were incorrect, and thus the students may have been acquiring metalinguistic *misunderstandings*. (p. 34)

Not only can teachers' knowledge of grammar be incorrect but it can also be incomplete. Teachers' lack of knowledge inhibits students' cumulative development of knowledge about the function of language (Humphrey et al., 2011; Love et al., 2014; Macken-Horarik et al., 2011). Some teachers still regard decontextualised grammar exercises to be important in improving students' language use (Love et al., 2015), despite widespread acceptance that grammar is best taught within authentic reading or writing contexts (Myhill, 2005; Myhill, Jones, Lines, & Watson, 2012; Myhill et al., 2016). The present study investigates how LSK and LPSK of Tasmanian teachers in the three case studies corresponds with their ability to deliver instruction on grammar.

Strengthening teachers' knowledge

Research demonstrates that teachers who have improved their LSK have been able to implement functionally-orientated pedagogy to improve students' knowledge and use of grammar (Achugar et al., 2007; Aguirre-Muñoz et al., 2008; Jones & Chen, 2012, 2016; Love et al., 2014; Myhill et al. 2016). Aguirre-Muñoz et al. (2008) find students' writing improves when their teachers have strong grammatical knowledge. Achugar et al. (2007) report that history teachers find the effort to improve their grammar knowledge to be highly worthwhile as they are

better able to scaffold students to read and compose complex texts. This finding is supported by Guskey's (2002) research on teacher professional development which suggests that teachers' attitudes to changes in their pedagogy are prompted by improvements in students' outcomes. Myhill et al. (2016) find cumulative, purposeful talk about grammar is best instigated by teachers with strong LSK. Love et al. (2014) reveal students' persuasive writing outcomes at the sentence and word level improve significantly when teachers use knowledge acquired through sustained professional learning to design appropriate formative and summative assessment strategies. Meissel, Parr and Timperley (2016) find formal professional learning can be supplemented by highly-effective lead teachers who mentor colleagues to develop better teaching strategies. Such research provides evidence that teachers can significantly strengthen their linguistic knowledge and in doing so, their students are more likely to develop a functionally-orientated awareness of the way language works. This study seeks to contribute to the literature by investigating how the participants have developed their LSK and LPSK and what motivates teachers to improve their knowledge. The study also seeks to determine whether highly effective teachers influence their colleagues in becoming more proficient in teaching grammar.

Pedagogy for grammar

Drawing on Australian and international research, a range of teaching strategies have been identified which exemplify that grammar is best taught explicitly and within the context of authentic literacy experiences. During reading and writing it is insufficient to expect that all students will intuitively understand how language is structured to make meaning (Christie & Derewianka, 2008; Moon, 2012; Rose & Martin, 2012). It is essential therefore, that teachers use strategies which explicitly reveal how effective language choices are made. These strategies will be examined in detail below.

Contextualising teaching of grammar

For students to understand the “meaning potential” (Halliday, 1978, p. 28) of language, grammar must be taught in the context of authentic reading and writing tasks (Ewing, 1994; Love & Humphrey, 2012; Myhill 2005; Myhill et al., 2016). The development of grammatical knowledge as intended by the AC:E, is not about asking students to do isolated, decontextualised grammar exercises (Derewianka, 2012a). Halliday (1978) writes that “using language means making choices in the environment of other choices” (p. 52). By examining and creating authentic texts, students come to know what it means to engage with the process of choice that constitutes the system of language (Myhill et al., 2016).

Teaching decontextualised grammatical features without explaining their function and purpose, does little to help students become creative, purposeful writers (Myhill, 2005). Myhill (2005) cites an example where a teacher asked students to “pop in” a few more adjectives to their writing, without indicating why they should do this: “There is no discussion of what adjectives might contribute to writing or why description might enhance writing – the objective has simply become using adjectives, with the clear implication that more is better (p. 83).” For students to understand the purpose of using grammar effectively, authentic contexts must be established where students examine language choices of others, while working towards creating their own carefully-considered pieces of writing (Myhill et al., 2016). This study investigates how well Tasmanian teachers support students’ understanding of the function of language by ascertaining whether grammar is taught in contextualised ways by the participants.

Deliberate and clear sequencing of instruction

Reading and writing are highly complex acts and require a staged, supported process of learning to maximise students' opportunities to succeed (Rose & Martin, 2012): "successful language learning depends on guidance through interaction in the context of shared experience" (p. 58). Figure 1 demonstrates the *teaching-learning cycle* (TLC) (originally based on Rothery, 1994) that Rose and Martin (2012) recommend teachers follow to ensure all students' reading and writing is systematically developed, while challenging more capable students to expand their literacy abilities.

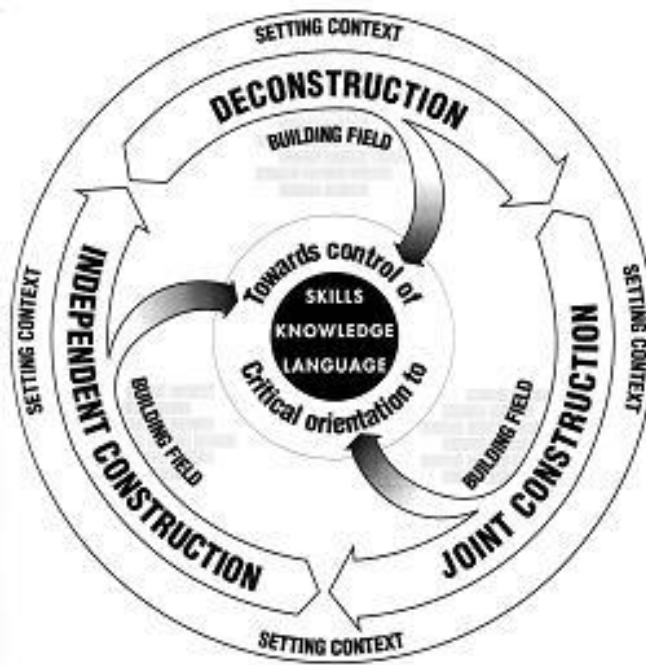


Figure 1. Teaching-learning cycle (Rothery, 1994, as cited in Rose & Martin, 2012)

The TLC has three stages that can be repeated as often as necessary to build students' competence (Rose & Martin, 2012). The stages are *deconstruction*, where the teacher analyses text to demonstrate how language features contribute to meaning and social purpose; *joint*

construction, where the teacher and students share writing of a text from the same genre, utilising key language features; and *independent construction*, where students write their own text from the same genre. At each stage of development, through *building knowledge of the field*, the teacher clarifies vocabulary and grammatical structures and reminds students of the purpose and social context within which the text is being produced (Rose & Martin, 2012). Use of the TLC can potentially double the rate at which all students meet literacy learning objectives, while students achieving at the lowest levels can potentially quadruple their rate of improvement (Rose, 2005; Rose & Acevedo, 2006).

In Tasmania, many schools have adopted the Gradual Release of Responsibility (GRR) model to sequence and iterate learning from highly supported instruction to eventual independence (Department of Education, Tasmanian [DoE], 2016). Figure 2 illustrates how literacy instruction for reading, writing and viewing should be based on sequential stages of *teacher focused, shared, guided, collaborative and independent practice* (DoE, 2016). These stages correspond closely to the TLC. Underpinning the TLC and GRR is the notion of scaffolding, described by Wood, Bruner and Ross (1976) as the “process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his [sic] unassisted efforts” (p. 90). This study investigates whether sequenced instruction is used by the participants and the degree of scaffolding implemented. The study seeks to find out how well Tasmanian students are supported to improve their understanding of language and grammar.






Reading and viewing Gradual release of responsibility				
Teacher focused (‘I do’)	Shared (‘we do/I lead’)	Guided (shifting to 'you do')	Collaborative (‘students do together’)	Independent (‘you do’)
				
The teacher takes major responsibility for introducing targeted aspects of reading. This might be through explicit teaching in the form of a ‘mini lesson’ or through modelling, using a ‘think-aloud’ strategy. Each session has a planned focus and this learning intention should be shared with the students. (See p.45)	The teacher engages students in reading an enlarged text over a sequence of lessons, leading them to apply reading skills and strategies previously introduced and to observe features of the text, often in preparation for writing a similar text. (See p.45)	The teacher works with small groups of students who have similar reading levels. Students take greater responsibility for reading while teacher observes and intervenes as necessary to develop and reinforce skills and strategies. (See p.47)	Students read a text collaboratively in groups or pairs. This might involve activities practising the skills and strategies introduced previously. Such group work can take place while the teacher is involved with a guided reading group. (See p.47)	Independent reading is a time when students self-select and independently read appropriate books, applying and consolidating the reading strategies previously introduced and demonstrating understanding. (See p.48)
The focus shifts from the teacher explicitly teaching a specific aspect of reading (teacher-focused reading) to gradually involving the students in exploring the new knowledge as they share a text with scaffolding from the teacher (shared reading). The new understandings are then rehearsed in small groups (guided and collaborative reading), including opportunities for teacher monitoring and responsive feedback, until the students can apply the new knowledge on their own (independent reading). Although these teaching strategies represent a general progression in learning and independence, they are not necessarily taught in a linear, sequential fashion. Indeed, students may need to return to ‘an earlier stage’ when they tackle more challenging texts.				

Figure 2. Gradual release of responsibility model (DoE, 2016)

Teacher-talk

Inequality in students’ literacy outcomes can be perpetuated by classroom dialogue dominated by question-response-feedback (QRF) patterns (Culican, 2005; Rose, 2005). Culican (2005) writes, “questions embedded in the [QRF] pattern privilege experienced readers who continually recognise, predict and recall patterns they are familiar with ... Weaker readers ... lack the experience, knowledge resources and skills required to participate successfully in these

discourses” (p. 5). Inequality can be interrupted when teachers become cognisant of discourse patterns which exclude some students (Culican, 2005). Culican (2005) argues that the *Scaffolding Interaction Cycle* (SIC) which embeds scaffolding within dialogue, is a more inclusive means of facilitating discussion about texts. Figure 3 illustrates how teachers first use *prepare-moves*, framed as statements rather than questions to support students’ discussion about

Moves	Wording for scaffolding prompts	Explanation	Example of teacher-talk
			Example sentence: ‘In the blackness, the sounds of soft gobbling came from behind the locked door’
Prepare	<i>The first/ next part of the sentence tells us...</i> []	Giving position and meaning cues for students to recognise wording	Teacher: <i>The sentence starts by saying that it was completely dark, and that the boy couldn't see anything at all?</i> <i>Can you see the words that tell us how dark it was?</i>
Identify	<i>Can you see the words that tell us...?</i> <i>That's right. Let's highlight...</i>	Affirming	Teacher: [affirm] <i>That's right, it says 'In the blackness'.</i>
Elaborate	<i>That means....</i> <i>Why do you think...?</i>	Defining, explaining, discussing	Teacher: <i>Why do you think the author tells us that the boy is surrounded by blackness?</i> [students and teacher discuss, for example...]

Figure 3. Scaffolding Interaction Cycle (adapted from Culican, 2005).

language. Students then respond with *identify-moves* which are affirmed or challenged by the teacher. Finally, the teacher initiates *elaboration-moves*, either as questions or statements, which highlight the function and effect of language features. When teachers consciously change the structure of classroom dialogue, all students should be able to participate in discussion about language, with the aim that all students’ literacy outcomes are improved (Culican, 2005; Rose, 2005). The present study investigates the discourse patterns used by the participants. As very little research appears to have been conducted on how teachers scaffold students during

discussion, the findings of this research could assist educators in Tasmania implement more equitable patterns of teacher-talk designed to improve students' reading and writing.

Use of metalanguage

To discuss and understand how language functions to make meaning, teachers and students must have a shared language about language; this is known as metalanguage (Christie & Derewianka, 2008; Humphrey et al., 2011; Love et al, 2014, 2015; Rose & Martin, 2012; Schleppegrell, 2013). Metalanguage is both a *thing* (terminology about language) and a *process* (talk about language) (Berry, 2010, as cited in Schleppegrell, 2013). Schleppegrell (2013) explains that “meaning-focused metalanguage” (p. 156) helps students participate effectively in reading and writing tasks in all areas of the curriculum while assisting them to make appropriate choices when creating their own texts. The use of metalanguage builds explicit awareness about language and promotes the “noticing, consciousness-raising, focused attention” that is necessary to understand why texts are constructed the way they are (Schleppegrell, 2013, p. 154).

Australian teachers tend to have eclectic understanding of metalanguage which is built from both traditional and SFL-orientated grammar (Love et al., 2015). It is not clear if, or how problematic this mixed understanding is (Derewianka, 2012a). While research has been conducted in the United States indicating the benefits of metalanguage (e.g. Achugar et al., 2007; Aguirre-Muñoz et al., 2008; Schleppegrell, 2013), there is little research in Australia which has investigated teachers' use of metalanguage (Derewianka, 2012a). This study aims to contribute to the literature by investigating the extent to which Tasmanian primary teachers in the case studies use metalanguage to teach grammar and the potential benefits metalanguage offers teachers and students.

Improving students' writing outcomes

Research indicates that explicit teaching of grammar can draw students' attention to grammatical resources available to them when writing. Myhill et al. (2012) find that students who have an embedded grammatical focus in units of work designed to improve their writing, demonstrate greater improvement in writing tasks, compared to students who are not explicitly taught the function of grammar. Contradicting findings by Rose and Acevedo (2006) however (refer TLC section above), Myhill et al. (2012) point out that greatest gains are made by more-able students and that further research is needed to ascertain why these students reap greater benefits. The researchers also find students with teachers who have strong LSK demonstrate greater writing improvement.

Teachers tend to be less confident teaching students to write well-crafted sentences than they are teaching text structure (Love et al., 2014, 2015). However, when teachers are trained to use metalanguage and to highlight grammatical features, they are better able to explain the significance of rhetorical devices such as *modality* (e.g., could, should, must), which in turn assists students make better linguistically-informed decisions about their writing (Love et al., 2014). In order to determine if Tasmanian students are experiencing improved outcomes in reading and writing as a result of the renewed focus on the teaching of grammar, this study investigates whether participants have observed changes in students' reading and writing behaviour and outcomes.

Reading complex texts

Students become more cognisant of the meaning potential of language when they focus on how language functions during purposeful reading (Achugar et al., 2007; Rose & Martin,

2012). By using metalanguage, it is possible to analyse the language students encounter in texts at school to illuminate the power of language (Achugar et al., 2007). Achugar et al. (2007) describe how they worked with history teachers in the United States to develop metalinguistic understanding of language, allowing teachers to assist students to unpack meaning in history texts. This enables the teacher and students to explore historical content, develop reading comprehension and use critical awareness to reveal ideology and bias implicit in language (Achugar et al., 2007).

Close attention to text at the word and sentence level is required in all curriculum areas so students can engage with the language used in the genres of different disciplines (Christie & Derewianka, 2008; Rose & Martin, 2012). Through scaffolded reading in the deconstruction phase of the TLC, grammatical structures and technical terms can be closely examined and understood (Rose & Martin, 2012). Rose and Martin (2012) describe the impact of scaffolded reading on a class of low-literacy secondary students: “[w]ithin 20 minutes of detailed reading they could all read the passage fluently along with the teacher, and answer a range of comprehension questions about it” (p. 199). Close attention to the grammatical and linguistic features while reading contributes to all students’ being more able to comprehend difficult texts (Rose & Martin, 2012). In order to determine if teaching grammar benefits students’ reading, this study investigates whether scaffolded, explicit attention to language features in texts assists students to become more linguistically-aware readers.

Summary

This chapter has reviewed the key literature which espouses teaching grammar from a functional approach, drawing on the work of educational linguists who have adapted SFL to suit educational contexts. The benefits of SFL to make language choices conscious have been

examined and the pedagogy necessary to facilitate this degree of language learning has been outlined. It is acknowledged that there are difficulties associated with teachers developing adequate knowledge to teach grammar effectively. Finally, specific research evidence has been presented which supports the explicit teaching of grammar.

CHAPTER 3

METHODOLOGY

Introduction

This chapter begins by explaining and justifying the methodological approach chosen to answer the research questions. The use of case studies is then justified as a means of delineating the parameters of the research. Next the sampling process is outlined and methods of data collection are described. Customised analytical frameworks designed to analyse lesson observations and interviews are then explained and justified. Finally, limitations, bias and ethical considerations are articulated.

Qualitative methodology

As this study seeks to investigate how individual teachers teach grammar and their process of knowledge development, it was a logical decision to choose qualitative methodology to answer the research questions. Through qualitative research it is possible to delve deeply into participants' experiences, attitudes and beliefs to form an intimate understanding of the circumstances being investigated (O'Leary, 2010). This study aims to capture the stories and explanations of the participants that statistics struggle to reveal, by examining the values, actions and experiences of teachers in naturalistic settings as they approach teaching grammar.

The methodology of this study is influenced by literature related to teaching grammar, namely Derewianka (2012a), French (2013), Jones and Chen (2012), Love et al. (2015) and Myhill (2005), which recommend that alongside large-scale, long-term research, small-scale

intensive studies are required which reveal deep insight into teaching practices. As in-depth qualitative analysis is sought, case studies have been chosen (O’Leary, 2010) to investigate three Tasmanian primary school teachers’ LSK and LPSK and their observations of improvements in students’ outcomes.

Case study

Case studies need to be bounded by specific parameters (Merriam, 2009). They are an ideal choice for this study because the research is bounded (Merriam, 2009) by teachers’ knowledge of teaching grammar. Merriam (2009) elaborates:

... case study is less of a methodological choice, than a ‘choice of what is to be studied’ (Stake, 2005, p. 443). The ‘what’ is a *bounded system* (Smith, 1978), a single entity, a unit around which there are boundaries. I can ‘fence in’ what I am going to study (p. 40).

Research using case study can include one or more ‘cases’ (Creswell, 2014). Three ‘cases’ will describe and analyse how three Tasmanian primary school teachers meet challenges of teaching grammar by listening to their stories and observing their teaching strategies in the classroom setting. French (2013), Jones and Chen (2012) and Love et al. (2014) used case study to analyse challenges and successes of teaching grammar from a functional perspective. This study replicates some of the qualitative methods used by these researchers, including lesson observations and interviews. These will be explained below.

The sample

Purposive sampling was used to recruit three participants for the study who identified as having strong LSK and LPSK or willingness to improve their practice. Two confident exemplary teachers were sought so their effective practices could be observed and analysed and their insight

delved into through interviews. As a contrastive perspective, a third participant was recruited who had less experience and confidence in teaching grammar.

Data collection

As qualitative research is concerned with lived experiences (Merriam, 2009; O’Leary, 2010), data collection focused on actions and explanations of the participants. The key methods of data collection in the study were observations and interviews.

Observations

For each participant, up to three lesson observations took place where the key learning outcomes were specifically targeted at improving students’ grammatical knowledge and understanding. The researcher was a non-participant observer and used an observation schedule to record notes about the lesson (Appendix A). The lessons were video-recorded to ensure accuracy of observations and allowed analysis of teacher-talk. Observations were transcribed verbatim. Additional notes were also made about students’ responsiveness and teachers’ non-verbal cues.

Interviews

Semi-structured interviews were conducted after teaching episodes. An interview schedule was used to loosely guide the discussion (Appendix B). Questions about teachers’ LSK and LPSK were based on those previously asked in small-scale research by Jones and Chen (2012) and in the Australia-wide survey by Love et al. (2015), as well as questions devised by the researcher to help answer the research questions. The interviews were audio-recorded and transcribed verbatim. During the interviews the dialogue between participant and researcher typically became less-structured as the discussion progressed. This flexibility allowed teacher insight and unexpected findings to be uncovered.

Data analysis

As the research questions relate to teachers' knowledge and pedagogy, as well as observations about students' outcomes, a number of themes were drawn from the literature to analyse the data. In order to incorporate the range of themes, two customised analytical frameworks were designed to analyse the data. These will now be explained and justified.

Lesson observations

In the literature review it was established that there are four teaching strategies considered to be essential when teaching grammar. These are contextualised teaching of grammar; scaffolded, sequenced learning; scaffolded teacher-talk and use of metalanguage. To ascertain the extent to which these strategies were utilised in the participants' lessons on teaching grammar, an integrated analytical framework was designed based on the Gradual Release of Responsibility Model (GRR) (DoE, 2016), the Scaffolding Interaction Cycle (SIC) (Culican, 2005) and use of metalanguage.

Appendix C demonstrates how line-by-line analysis of the lesson transcripts took place to determine which phase of the GRR model they fitted in to. As the GRR does not include the iterative phase of 'building field,' this stage from Rothery's (1994) TLC was also integrated. Phases of the lesson observations were distinguished as either *building field*, *modelled instruction*, *shared instruction*, *guided instruction*, *collaborative practice* or *independent practice*. Understanding how teachers sequenced their instruction was an essential element of the data analysis, as it revealed whether teachers were effective in scaffolding students in learning new concepts about grammar and to what extent they were able to incorporate models of literacy instruction.

Simultaneously, each instance of teacher-talk was analysed to determine if it was a *prepare*, *identify* or *elaboration-move*. Moves were then further classified as either questions or statements. The proportion of prepare, identify and elaboration-moves could then be determined and prepare and elaboration-moves could be distinguished as either questions or statements. As research by Culican (2005) and Rose (2005) suggests inequality can be perpetuated by classroom dialogue, examining the nature of discussion in the lessons observed, indicated whether the participants were able to scaffold all students during discussion about grammar. Analysis of elaboration-moves indicated whether the participants' LSK was substantial enough to allow in-depth talk about the function and purpose of language features.

Instances of metalanguage use were calculated and further analysed depending on whether metalanguage was used by teacher or students. Analysing frequency and range of metalanguage was important because previous research (e.g., Achugar et al., 2007; Aguirre-Muñoz et al., 2008; Schleppegrell, 2013) suggests that use of metalanguage can be very effective in assisting students to become consciously aware of the impact of language choices. Compilation of this data into tables allowed for comparison between teachers which could be linked to participants' LSK and LPSK and attitudes towards teaching grammar.

Teacher interviews

An analytical framework based on research into teacher knowledge of grammar by Myhill et al. (2013) was created to analyse participants' knowledge development. Drawn from Myhill et al.'s (2013) research the following key themes were used during line-by-line analysis (refer Appendix D) of interview transcripts: *fear, anxiety, confusion or inadequacy; development of grammatical knowledge; connections between grammar and reading and writing; pedagogical problems with grammar and pedagogical confidence with grammar*. The theme of *student*

improvement was added to the framework to pick up on teachers' observations on whether teaching grammar improves students' outcomes. Analysing the data according to key themes created a narrative of how the participants have developed their knowledge, what motivated them to make changes to their practices and how students' reading and writing was improved. As it is well known that some teachers have insufficient knowledge of grammar and how to teach it effectively (Jeurissen, 2012; Jones & Chen, 2012; Macken-Horarik et al., 2011; Myhill et al., 2013, 2016), understanding the participants' processes of knowledge development was essential in developing recommendations in chapter 6 about how teachers can be supported to more effectively deliver the learning outcomes of the AC:E Language strand.

Limitations

The main limitation of this study is that it is a snapshot of just three Tasmanian primary school teachers' beliefs, understandings and practice in teaching grammar. However, it is intended that valuable insight into the teachers' practice will be provided due to the depth of analysis possible when using case studies (Merriam, 2009; O'Leary, 2010). A second limitation of this study is that all participants work at schools listed as above-average on the Index of Community Socio-Educational Advantage (ACARA, 2016a). Most students at the participating schools achieve at, or above minimum NAPLAN scores (ACARA, 2016a). This study does not investigate the effective teaching of grammar in schools where there is significant disadvantage experienced by many students. Work samples and interviews with students were not included in the study due to ethical limitations. However, during interviews teachers reflected upon improvements in student outcomes when pedagogy using explicit teaching of grammar was utilised.

Bias

The researcher has an element of bias by holding the belief that teaching grammar from a functional approach is a highly effective way to teach grammar. This bias may cause other methods of teaching grammar to be overlooked. Two of the participants also contribute to bias in that they are exemplary teachers of literacy. One is lead literacy teacher and the second has participated in other research studies on the teaching of grammar. The effectiveness of the participants could distort the study's findings – this needs to be kept in mind so that generalisations about the effectiveness of Tasmanian primary school teachers in teaching grammar are not simplistically extrapolated from these cases.

Ethical considerations

Although the present study was principally concerned with the experience of teachers, children were also involved as a result of classroom observations. This required full risk ethical approval from the Human Research Ethics Committee before any participants could be recruited (National Health and Medical Research Council, 2007). Permission to conduct research was also sought from the Tasmanian Department of Education. Approval to conduct research was granted by both organisations (refer Appendix E).

Information forms (refer Appendix F) describing the purpose and aims of the study were provided for teachers and parents/carers of students. All participants were given detailed consent forms (refer Appendix G) and data collection did not begin until consent forms were returned. Although minimal, the risk of participants experiencing anxiety as a result of the observations or interviews was outlined. Options to alter or cease collection of data were offered if discomfort was experienced. Students were informed of the reason for the researcher's presence in the

classroom. Students' engagement in lessons was observed, but children were not interviewed and work samples were not collected.

All teacher-participants gave their permission to be videoed. The camera was mounted on a tripod and did not zoom in or pan around to avoid intrusion on the teacher or students. Non-consenting students were kept out of the footage and any responses made by non-consenting students were omitted from the data. Transcripts of lessons and interviews were made available to teachers.

Pseudonyms for teachers and students have been used and schools have not been identified. When excerpts from lesson transcripts have been used, the teacher has been identified with 'T' and the student(s) as 'S' or 'Sts.' Participants' real names have only been collected on consent forms and these are stored separately to interview and observation data. All data is stored on password-protected computers.

Summary

This chapter justified the choice of qualitative methodology and case studies to answer the research questions. Data collection methods were described. Customised analytical frameworks based on key themes drawn from the literature review were identified and justified and their role in analysing the data was explained. Limitations and bias were articulated. Ethical considerations of this study and care taken to ensure anonymity and integrity of participants was outlined.

CHAPTER 4

FINDINGS

Introduction

This chapter introduces the participants and outlines the findings of the lesson observations and interviews. The findings are structured in the same way for each participant: the teacher and their context is introduced, knowledge development and reflection on student outcomes is explained, then building knowledge of the field, sequenced instruction, teacher-talk and metalanguage is outlined. Excerpts from the lessons observations and interviews are included and are identified through the use of italics.

Antonia

Antonia teaches grade three at a government school in Hobart. She has 35 years' teaching experience. Antonia is fluent in Italian and French and attributes her passion for grammar to her multilingual background. Three of Antonia's grammar-focused lessons were observed. The first was conducted as a model lesson demonstrating the extent of the students' knowledge about grammar and sentence types. The other two lessons were part of a unit on personification. Learning objectives included understanding of language choices and literary devices and creating texts which adapt language features.

Antonia's knowledge

Since 2013, Antonia has completed grammar professional learning (PL) every year at the Tasmanian Department of Education's Professional Learning Institute (PLI) with Professor

Beverly Derewianka, one of Australia's leading experts in utilising SFL in educational contexts. Antonia credits Professor Derewianka with improving her knowledge and shifting her focus to the meaning-making potential of functional grammar.

It wasn't until Professor Bev said ... this is why functional grammar works - it's chunking for meaning, and you can continue to add to the meaning. In my days, you broke everything up into little bits ... and you thought big deal, what do we do with that?

Antonia is very confident that her knowledge of grammar allows her meet the demands of the AC:E. Antonia is sharing her grammar knowledge with teachers at her school by leading PL on functional grammar and sentence structure. Antonia strongly believes a whole-school approach to teaching grammar is essential.

If we're just doing it [grammar] in isolation, it's going to fall apart. So you need not only the students to be doing it, but the teachers as well and then hopefully the parents would understand what we're talking about.

Antonia described how other teachers visit her classroom to observe her teaching strategies and how their confidence in teaching grammar is building.

[The teacher] next door came in and had a look at some of the [sentence structure] charts. ... And she came running in last week and said, "Oh I did my first little bit on simple sentences, I'm so excited. The children are colour coding and they're starting to understand it."

Students' outcomes

Antonia has observed significant improvement in the quality of students' writing since she began teaching grammar from a functional approach.

Functional grammar is about chunking for meaning and building upon that ... it just opens up a whole world of imagination, as opposed to, "who can think of another word to describe this?" You've got this dull level, "Oh yeah, I can think of another word, beautiful?" [compared] to a whole phrase of words.

Antonia noticed her students are much more aware of how language is used and why.

[They have] a greater awareness of how our language works and they can identify it in exemplary texts. They feel empowered to make better choices to enrich their own writing.

Antonia elaborated on a response she made when a normally reluctant student answered a grammar-related question in lesson two:

Daniel hardly ever volunteers, so when I saw his hand up I thought, "Gosh Daniel, thank you, this is brilliant." So the confidence that that child now has to feel part of our group and to know that his comment is valued, regardless of what it is and just to have the confidence to put his hand up and make a contribution is huge.

Sequenced instruction

This section outlines the scaffolding and sequencing Antonia used to teach the learning outcomes she identified at the beginning of each lesson. Her instruction was based on the Gradual Release of Responsibility Model (GRR).

Building field

In each of the lessons observed, Antonia always first established the learning intentions:

Today we're going to focus on grammar and the part we're going to focus on is on sentences. As always we will come back to: What are we doing? Why are we doing this? And how will we know that we have achieved all this?

Antonia activated students' existing knowledge about the topic:

We talked about describing something by comparing it to something else and we've looked at metaphors and similes. Tell me a little bit about personification. In what way is that a description? In what way does that describe something? See if the person next to you knows

and she used authentic contexts to explore grammar:

Today I'm going to introduce you to a new form of figurative language. ... to begin with I'm going to read you a poem and I'm going to ask you to close your eyes and see if you can see what is happening, the process, the doing words in the poem.

Modelled instruction

In lesson three Antonia modelled the process of creating a personification poem from unpacking initial thinking with a mind-map to writing the first draft.

Shared instruction

In both personification lessons shared instruction was the phase where the majority of learning and teaching took place. In lesson two Antonia assisted students to deconstruct the poem 'Night.'

Antonia: What was it that the night was doing?

Student: It was moving its dark hands across the landscape

Antonia: [scribes on IWB] Moving its hands. What else was it doing?

Student: Opening its eyelids.

Antonia clarified the text's meaning:

Antonia: Now, night smoothed her dark hands, [gestures smoothing]. Is the night really smoothing her dark hands, no she doesn't. Does the night really open her eyelids?

Students: No

Antonia: No! Does the night really breathe cold air [gestures breathing]?

Students: No!

In lesson three Antonia and the students deconstructed other personification poems and then jointly constructed an original personification poem.

Collaborative and independent instruction

In all three lessons, responsibility for learning was released to students after shared instruction. Students constructed their own text independently or with a partner.

Teacher-talk

As Table 1 illustrates, Antonia prepared students twice as often with a question rather than

Table 1					
<i>Comparison of Antonia's prepare-moves as questions and statements</i>					
Lesson 1		Lesson 2		Lesson 3	
<i>Question</i>	<i>Statement</i>	<i>Question</i>	<i>Statement</i>	<i>Question</i>	<i>Statement</i>
39	19	42	21	46	28

a statement, but she frequently used the scaffolding strategy of Think-Pair-Share (TPS) to support students to respond.

When Antonia used a statement as a *prepare-move*, she typically drew attention to the function of language:

Adjectives certainly have their purpose, they describe something and they do it so well and they help create an image in our mind. Figurative language does that as well but it does it in a different way. What do you think?

Table 2 shows Antonia sometimes elaborated on students' responses after an *identify-move*,

Table 2

Comparison of Antonia's elaboration-moves between teacher and students

Lesson 1		Lesson 2		Lesson 3	
<i>Teacher elaborated</i>	<i>Student elaborated</i>	<i>Teacher elaborated</i>	<i>Student elaborated</i>	<i>Teacher elaborated</i>	<i>Student elaborated</i>
13	2	13	1	10	1

most often to discuss why it is important to make conscious choices when writing and how this empowers students to become better communicators:

We talked about wisdom. Remember we talked about knowledge is like a tree.

Sometimes we go up, sometimes we branch out, sometimes we go deep. And this is one of those examples when we add depth to our writing.

Use of metalanguage

Table 3 demonstrates that Antonia and her students used metalanguage frequently.

Table 3

Comparison of Antonia's metalanguage use between teacher and students

Lesson 1		Lesson 2		Lesson 3		Total	
<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>
39	10	32	6	40	5	112	21

Antonia used both traditional and functional grammar terminology. Metalanguage was used to identify and discuss *participants*, *processes* and *circumstances* in exemplar and students' texts, as well as literary devices and sentence structure. Antonia's use of metalanguage allowed her and the students to identify features of sentences:

Student: A compound sentence makes sense all by itself. It has to have at least two processes, two participants and sometimes a circumstance ... As well, it definitely has punctuation and it needs to have two simple sentences joined together with a coordinating conjunction;

to ask probe questions about texts:

I'd like you to listen to it [the poem] one more time. This time close your eyes and see if you can see what is happening, what are the processes, those verbs? Turn to the person next to you and explain some of the processes.

and to give students clear instructions:

Choose a participant that you would like to personify ... Then brainstorm some of those verbs that will make your poem come alive and compare it to a human; give it those human qualities.

Katie

Katie is an assistant principal at a government school south of Hobart and has been teaching for almost 20 years. Katie is the lead literacy teacher and mentors other teachers. In the lessons observed, Katie taught a unit on verbs to a grade 1/2 class. Sequential lessons were

observed over three days. Learning objectives included identifying function of verbs, understanding how authors create characters and innovating existing texts.

Katie's knowledge

Katie has undertaken PL with Professor Derewianka at the PLI over three years and was part of a focus group working intensively to develop her own and other teachers' knowledge of teaching grammar. She has also participated in grammar PL with literacy researcher, Associate Professor Beryl Exley and works closely with other literacy teachers to continue improving her practice. Katie feels she has reasonable knowledge to meet the demands of the AC:E.

Katie's role as a mentor means that she is equally-focused on assisting to develop knowledge of other teachers. Katie strongly believes it is essential she forms supportive relationships with teachers to build their trust:

If you've got a relationship where you are respectfully challenging their [teachers'] practice and also making sure that you're valuing and noticing what they do well ... you're working with and alongside them. ... that's going to be the thing, that is more of a determiner in whether they're going to take that on, and whether it's going to change their practice in a sustainable way.

Katie identified a number of difficulties teachers face in teaching grammar effectively. She feels some teachers do not understand where grammar is situated in the AC:E and what their requirements to teach it are. Katie is also wary of the potential deterrence of grammatical terminology:

I guess I'm conscious of not going in with a really heavily terminological approach for fear of turning them [teachers] off.

Students' outcomes

Katie explained when teachers observe improvements in students' literacy outcomes as a result of new teaching strategies, they are usually highly motivated to change their practice:

That's the key there, because if a teacher sees the impact of that explicit teaching on a student's writing, then they're converted to, "Oh my gosh I need to learn more about this, I need to use this, this is really effective, I need to keep using it in my practice."

After mentoring the grade 2/3 teacher, the teacher reported to Katie the success of one of her lowest achievers:

"You have to read J's writing!" J is very low, and she [2/3 teacher] could not believe after the constant going back and reordering, so that you're retelling those sentences every time, what he came out with and what he remembered. And so it was really convincing for her, ... [The students] knew really clearly what the different types of verbs were and why Margaret Wild had used them and why they were effective.

Katie explained she perceives vocabulary as naturally integrated with grammar:

You've got to teach the vocab at the same time and you've got to use the grammar to teach the vocab. So that's where the verbs come in for me and that's where expanding your noun group comes in. Because both of them are simultaneously teaching vocab, and building up their vocab bank, at the same time as teaching them grammar.

Sequenced instruction

This section outlines the sequence Katie used to teach the students about verbs. Katie's instruction was based on the Gradual Release of Responsibility Model (GRR).

Building field

Katie used the book, *The Miracle of the Little Wooden Duck* by Margaret Wild as an authentic context for students to explore verbs. After reading the story, Katie focused on the function of verbs by asking students which words indicated Annie loved her wooden duck:

Katie: Does anybody else know what Annie used to do? Or what Annie did that showed us how she felt about the duck?

Student: She stroked it and hugged it.

At the beginning of lessons two and three, Katie reminded students how carefully chosen verbs *show* what is happening in a narrative, rather than *telling* and how using verbs effectively is something they can aim for in their own writing.

The reason that we decided to get the verbs out of the book is because Margaret Wild likes using verbs to show us what her characters are like ... So they are really useful in your writing because they help to show the action and they help to get to know the character.

Modelled instruction

Katie did not have a phase of modelled instruction in her lessons.

Shared instruction

In all three lessons, the majority of the learning and teaching occurred during shared instruction. In lesson one Katie devoted most of the lesson to extracting the verbs from the text, so that in lessons two and three, students could retell the story based on what they had learnt about the verbs. This took some time to complete and not all students contributed to the discussion. In lessons two and three, a number of students were given a verb from the story and asked to recreate a sentence based on the original narrative. Katie began first with five verbs, then added more until eventually in lesson three, twelve students retold the story to the whole class, using just the verbs as prompts for the retell.

Collaborative and independent practice

At the end of lesson three, students retold the story to a partner. In the following lesson, they individually rewrote the story (this lesson was not observed).

Teacher-talk

As Table 4 illustrates, in lesson one Katie's teacher-talk is dominated by *prepare-moves* as questions.

Table 4					
<i>Comparison of Katie's prepare-moves as questions and statements</i>					
Lesson 1		Lesson 2		Lesson 3	
<i>Question</i>	<i>Statement</i>	<i>Question</i>	<i>Statement</i>	<i>Question</i>	<i>Statement</i>
65	10	25	23	15	11

The predominance of questions in the first lesson is due to the lengthy re-reading, where every page is deconstructed for verbs. However, in lessons two and three, Katie's *prepare-moves* are almost equally questions and statements. Katie prepares students on numerous occasions by stating why a word is effective before asking students to respond, such as in this excerpt for the word 'gazed':

This one tells you a lot about how someone is feeling and thinking ... just with one word. That's why verbs are so important because they can create such a powerful picture in your head. ... Lochie, think about what kind of sentence you might use that word in.

A strong feature of Katie's teacher-talk is the richness of her *elaboration-moves*. Table 5 indicates the frequency of *elaboration-moves*.

Table 5					
<i>Comparison of Katie's elaboration-moves between teacher and students</i>					
Lesson 1		Lesson 2		Lesson 3	
<i>Teacher elaborated</i>	<i>Student elaborated</i>	<i>Teacher elaborated</i>	<i>Student elaborated</i>	<i>Teacher elaborated</i>	<i>Student elaborated</i>
12	1	5	2	6	1

Katie typically elaborated to highlight how authors use language creatively to convey ideas:

She [Margaret Wild] didn't tell us anything about what Annie thought about the duck, what the duck thought about Annie. She didn't tell us, she showed us, because of what they did

and to point out why precise word choice is effective:

When Annie is gazing at the little wooden duck, she's not staring at it, she's not frowning at it, she's not glancing at it quickly – she's actually gazing which means she's feeling loving towards it.

Use of metalanguage

Table 6 illustrates that Katie did not use a lot of metalanguage, with *verb* being the only term used.

Table 6							
<i>Comparison of Katie's metalanguage use between teacher and students</i>							
Lesson 1		Lesson 2		Lesson 3		Total	
<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>
8	1	7	3	7	1	22	5

Katie used traditional terminology and did not introduce the functional term *process*. Katie limited the definition of a verb to a 'doing' or 'action' word. However, by also using the description, 'what's happening,' she alluded to the more functional definition of a verb:

Katie: Verbs tell us about the?

Students: The action

Katie: So they are doing words. They are action words. They tell us about what is happening.

Katie indicated later that she waits before she makes the distinction that verbs or processes represent not only action, but states of sensing, saying, relating and being.

Gloria

Gloria teaches grade 1/2 at the same school as Katie and has been mentored by Katie in teaching grammar. Gloria has taught for almost thirty years. Due to time constraints, only one of Gloria's lessons was observed. Gloria chose to focus on expanded noun groups, where a main noun is preceded by one or more adjectives.

Gloria's knowledge

Gloria has had no formal PL in teaching grammar. Katie modelled a number of lessons for Gloria, including focusing on compound sentences and understanding vocabulary in non-fiction texts. Gloria explains teaching grammar explicitly and within the context of authentic literature is new for her.

We would have done it the other way around. I would have taught the children about nouns, verbs and adjectives in isolation and then afterwards we looked for them in books we were reading.

One obstacle Gloria has encountered in teaching grammar is finding appropriate exemplar texts to use. Once she has selected a text, such as the book of letters Gloria chose as part of her unit on

communication, it is not always easy for Gloria to identify which grammatical feature she should focus on:

It's [the letter] interesting as far as how you set it out, how you sign it off and there's one that uses quite a lot of commas, but I don't think that I will go into that at the moment. I like the structure and question marks and how you would use a P.S. Maybe I can do nouns so that the person can visualize what you're saying.

As described by Katie though, Gloria is an enthusiastic “taker-on-er of things” and despite the complexities of teaching grammar, Gloria wanted to improve her knowledge:

It's exciting and this is what going to be on my PDP: a really big push for writing the different genres ... children being aware of all the different structures and the grammatical.

Students' outcomes

Gloria explained after the lesson sequence on verbs, one of her lowest achievers demonstrated very good understanding of use of verbs in his writing:

I was amazed at that the verbs that he could write and the order that he could write them in. It was so superior to what he normally does. ... And he sat down like this [indicates focused and engaged] ... just writing ... He was really pleased and proud. That's not something that he would normally achieve.

Sequenced instruction

This section describes the sequence Gloria used to teach students about noun groups.

Building field

In the lesson prior to the one observed, Gloria read the book *Let's Get a Pup!* by Bob Graham and asked students to identify who or what was taking part in the story and to write a recount. To build field for this lesson students first retold the narrative and then re-identified, who or what was taking part, with Gloria eliciting what this class of words was called:

We picked out some key words when we were reading this story. What were the key words? ... We were looking for particular key words.

At this point, only one student attempted to answer. Eventually, after a mixture of suggestions including carton, immediately, breakfast and uneaten, another student said:

So all the words we picked out, they were nouns.

Modelled instruction

Gloria did not include a phase of modelled instruction in this lesson.

Shared instruction

Students worked in pairs initially to highlight three nouns they liked from their written recount. They brought these back to the whole-class to add to the list of nouns from the story. Not all students were clear what a noun was:

Gloria: Ruby?

Student: Rushed.

Gloria: Is 'rushed' a who in the story?

Student: No.

Gloria: Is it a what?

Student: No response

Gloria: No.

Gloria then read the following sentence from *Let's Get a Pup!*

I saw an old grey dog, who was as broad as a table.

She asked students to consider why the author's expanded noun group was more effective than "I saw a dog":

What did that help you do by having more words in it? Did you think, "oh no, more words to read!" What did having the words help you do?

A number of students explained they preferred the richer description, rather than just, 'the dog':

It has more detail and it helps me think about what the dog looks like and how old and big it is.

Gloria concluded this phase by using the term 'expanded' and gesturing with her arms, to show that one noun can be stretched out to add greater detail. She asked to students to articulate why authors choose to do this:

Student: If it wasn't interesting and it was really boring ... they [readers] really want something exciting.

Collaborative

Collaboration occurred in the shared instruction phase of the lesson.

Independent

Gloria gave the students a list of nine nouns from *Let's Get a Pup!* they could use to write their own expanded noun group. While most students completed this correctly, some students misunderstood the task and wrote four different nouns.

Teacher-talk

Table 7 indicates Gloria used *prepare-moves* as questions more than twice as often as she used statements.

Table 7					
<i>Comparison of Gloria's prepare-moves as questions and statements</i>					
Lesson 1		Lesson 2		Lesson 3	
<i>Question</i>	<i>Statement</i>	<i>Question</i>	<i>Statement</i>	<i>Question</i>	<i>Statement</i>
40	16	n/a	n/a	n/a	n/a

This included a lengthy period of questions followed by affirmation, where no statements or elaborations were made:

Gloria: What were some of the words that tell us who or what was in the story?

Student: Kate

Gloria: Kate, good.

Student: Dave

Gloria: Good.

Student: The rescue centre

Gloria: Good

Student: Newspaper

Gloria: Yeah, well done!

Students misidentified some nouns, such as ‘immediately’ and ‘rushed’ which Gloria did not elaborate on. Some students’ statements were left unexplored:

Student: Technically everything is a noun, like the sun, a pole, a roof.

Gloria: So how can you explain technically what is a noun?

Student: Well some things aren’t a noun. It might be something that’s like a thing. A noun is a thing.

Gloria: Ok.

Table 8 reveals that when *elaboration-moves* occurred all were posed as questions to students, with students providing the explanation in every instance.

Table 8					
<i>Comparison of Gloria’s elaboration-moves between teacher and students</i>					
Lesson 1		Lesson 2		Lesson 3	
<i>Teacher elaborated</i>	<i>Student elaborated</i>	<i>Teacher elaborated</i>	<i>Student elaborated</i>	<i>Teacher elaborated</i>	<i>Student elaborated</i>
0	9	n/a	n/a	n/a	n/a

Gloria: What's another reason why you think the author has expanded that noun group?

Student: I think that why he wrote that, was to give you a better picture in your head, so that you can visualize it better, so if you're reading a book without pictures and there's really good sentences in it, you could picture it really well.

Use of metalanguage

The traditional term *noun* was used throughout the lesson by Gloria and some students. While Gloria assisted students to understand how expanding a noun gives greater detail, she only used the term *noun group* once. The functional term *participant* was not used. Table 9 illustrates Gloria's use of metalanguage.

Table 9							
<i>Comparison of Gloria's metalanguage use between teacher and students</i>							
Lesson 1		Lesson 2		Lesson 3		Total	
<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>	<i>Teacher</i>	<i>Student</i>
12	5	n/a	n/a	n/a	n/a	n/a	n/a

Summary

This chapter has outlined the major findings from each participant and included excerpts and tables which illustrate important points. These findings will be discussed in relation to the literature in the next chapter. The findings contribute to recommendations and suggestions for further research which will be proposed in the concluding chapter.

CHAPTER 5

DISCUSSION

Introduction

This chapter will discuss the study's findings in relation to the literature review. It was established in the literature review that there are five factors necessary to ensure effective teaching of grammar:

- teachers' linguistic subject knowledge (LSK) and linguistic pedagogic subject knowledge (LPSK),
- contextualising grammar,
- scaffolded, sequenced instruction,
- scaffolded teacher-talk and
- metalanguage to facilitate effective discussion about language.

In order to determine if teaching grammar explicitly improves students' reading and writing, teachers' observations of perceived improvement in students' literacy outcomes will be discussed in relation to the teaching strategies used.

A review of the literature has identified two gaps in the research. Firstly, it is unknown the extent to which Tasmanian primary teachers have developed their knowledge of grammar and what motivates them to improve their practice. Secondly, it is not clear what strategies Tasmanian primary teachers are using to teach grammar. The chapter will first discuss the extent to which the five identified factors were evident in the case studies. It will conclude by using the findings to address the identified gaps in the literature.

Teacher knowledge and confidence

It is well-established that some teachers have inadequate LSK and LPSK to effectively facilitate learning and teaching about grammar (e.g., Jeurissen 2012; Macken-Horarik et al., 2011; Myhill et al., 2013; Love et al., 2015). Macken-Horarik et al. (2011) write that “many teachers don’t (yet) have a coherent map of language as a whole and how to deploy it in English teaching” (p. 12). Consequently, some Australian teachers face significant challenges in effectively delivering the language strand of the AC:E (Jones & Chen, 2012; Love et al., 2015; Macken-Horarik et al., 2011).

Consistent with Jeurissen’s (2012) findings that there is vast variation in teachers’ knowledge of grammar, the participants in the case studies revealed varying knowledge and confidence levels. Following extensive professional learning (PL), Antonia and Katie feel respectively, *very confident* and *reasonably confident* to meet the demands of the AC:E. Many hours of PL have contributed to Antonia and Katie’s depth of knowledge. Positive outcomes were also found by Love et al. (2014) as a result of teachers’ involvement in PL for three years with educational linguists. Achugar et al. (2007) and Jones and Chen (2012) also reported positive effects on teachers’ knowledge and pedagogy after ongoing participation in PL facilitated by experts in the field. The experiences of Antonia and Katie concur with research that it takes time and commitment to build extensive LSK.

Gloria however, like most teachers, has had no formal grammar PL and until recently has not focused strongly on teaching grammar. Gloria explained she learnt a little about grammar during PL in staff meetings, but before she could absorb this knowledge, the focus had shifted to a different topic. The main source of Gloria’s knowledge development is modelling and mentoring by Katie. Meissel et al. (2016) agree that professional development programs need to

upskill lead teachers such as Katie, so they can support and mentor other teachers to improve their knowledge and practice. Exacerbating the challenge of teaching grammar is Macken-Horarik et al.'s (2011) concern that to deliver the intended outcomes of the AC:E Language strand, teachers need knowledge of grammar which encompasses multiple elements, including shared language about grammar, an understanding of grammar from text to sentence to word level and awareness of cumulative development of grammatical understanding from prep to secondary school. Like many other teachers (Jeurissen, 2012), because Gloria's knowledge of grammar is limited, it remains unclear how mentoring alone would substantially improve teachers' LSK and LPSK. Both Antonia and Katie stress that whole-school approaches to teaching grammar are essential in ensuring teachers can integrate the multiple demands mentioned above. Neither of the schools involved in the study have whole-school approaches to teaching grammar. This suggests that through a more unified, school-wide approach Tasmanian teachers could improve their LSK and LPSK, leading to greater likelihood of positive outcomes for students.

Although Gloria does not possess extensive LSK and LPSK, and it is unclear how she will substantially improve her knowledge, what makes Gloria stand out is her willingness to be a *taker-on-er of new things*, despite knowledge demands placed on her. Myhill et al. (2016) suggest teachers like Gloria, who create positive learning environments with opportunities for open discussion will gradually implement more effective pedagogy. "[Our] research urges teachers to become attentive to the rich opportunities for extending metalinguistic discussion that students' responses afford" (Myhill et al., 2016, p. 39). Gloria's optimism can be a catalyst for change as her willingness to try out new strategies may inspire other teachers and alleviate feelings of anxiety around teaching grammar.

Teacher motivation

All three teachers discussed how previously they have taught grammar in isolated ways, such as focusing on adjectives as describing words. Antonia explained this did little to help students understand how to use language effectively. Consistent with research (e.g., Christie & Derewianka, 2008; Rose & Martin, 2012; Schleppegrell, 2013), Antonia discovered that functional grammar is an enhanced system for analysing and using language effectively. Once Antonia realised language could be *chunked for meaning* she was motivated to improve her understanding of how functional grammar can be used to improve students' reading and writing. This resulted in her ongoing participation in PL with Professor Derewianka and in her role facilitating PL at her school on teaching grammar. Fenwick et al. (2013) similarly found pre-service teachers responded more positively to the analytical potential of functional grammar compared to traditional grammar which is concerned with definitions rather than functions (Myhill et al., 2016).

Katie's motivation to improve her LSK and LPSK is built upon her understanding of the relationship between grammar and vocabulary and her awareness of the power of words. Katie explained she initially saw the potential of integrating grammar and vocabulary through non-fiction texts, but now incorporates grammar with all text types. Katie's insight is supported by Halliday (1978) who explains that people are constantly engaged in making decisions about purposeful language choices. As Katie made connections between grammar and vocabulary, she realised how language empowers students when used effectively to make meaning.

Gloria was aware she had gaps in her knowledge about teaching grammar, so improving her knowledge became a goal in her Professional Development Plan for 2016. After modelling and mentoring by Katie, Gloria still had doubts such an explicit focus on language would benefit

students. However, Gloria is testament to Guskey's (2002) claims that shifts in attitudes and beliefs of teachers are more likely *after* teachers have experimented with changes and then observed improvements in students' outcomes. Gloria was motivated to continue experimenting with pedagogy to embed grammar in reading and writing after she observed increased engagement and more proficient use of language in her low-achieving students. Katie's observations of other teachers she works with support this claim. Katie finds teachers need time to see changes in students' outcomes before they *buy-in* to new teaching strategies. Gloria's experience and Katie's observations reinforce that teachers need time to implement changes and they must observe the benefits of changes to be motivated to continue developing their knowledge.

Teaching strategies - Contextualising grammar

Two principles have been drawn from the literature to analyse how the teachers incorporated grammar in their literacy instruction. The first is that the teaching of grammar should take place in the context of authentic literacy experiences rather than as isolated events (Derewianka, 2012a; Humphrey et al., Myhill, 2005; Myhill et al., 2016). The second principle is that teachers need to *build knowledge of the field* prior to, and throughout the process of literacy instruction (Derewianka & Jones, 2012; Rose & Martin, 2012).

Commensurate with Love et al.'s (2015) findings that the contextualised teaching of grammar is well-supported by Australian teachers, all three teachers based their grammar-focused lessons on authentic texts. Katie and Gloria used picture books to examine the function of verbs and noun groups, while Antonia used poetry to examine personification. Katie assisted students to understand how effective verb use reveals character information and precisely describes action in a narrative, while Antonia demonstrated how manipulation of verbs is a

significant feature of personification. Gloria highlighted how expanded noun groups provide detailed descriptions of characters. By taking a contextualised approach, the teachers focused on how grammar functions to make meaning and how as Halliday (1978) suggests, the purpose of language is to communicate and interpret emotions, beliefs and experiences. Katie and Gloria observed how the use of highly-contextualised approaches benefitted low-achieving students, with these students later using verbs from the exemplar text effectively in their own writing. This observation is supported by Rose and Acevedo (2005), Rose (2005) and Rose & Martin (2012) who found close attention to language features of authentic texts strengthens low-achieving students' reading and writing.

Derewianka and Jones (2012) describe how *building knowledge of the field* is important in establishing what students already know about a topic. All three teachers had *building field* phases in their lessons, but each teacher had different goals during this phase. During building field, Antonia and Katie promptly honed-in on their lesson foci. Gloria took longer to draw students' thinking towards noun groups, which meant she had to work hard to focus students on this outcome. Katie used building field in the first lesson to stimulate students' thinking about the book title and cover and then continued in the subsequent lessons to build field, by emphasising how verbs function to show action in a narrative rather than telling it. Antonia used building field for a number of purposes including identifying the purpose of figurative language, introducing personification by viewing a YouTube clip on the topic and emphasising the empowerment that effective language use provides. Building field was not as clear in Gloria's lesson. Gloria asked students to retell the narrative of *Let's Get a Pup!* and then asked students to think of important words they discussed in the previous lesson, with the goal students would identify these as nouns. As Myhill et al. (2016) found in their study, teachers with strong LSK tended to have

clear lesson foci, similar to what was seen in Katie and Antonia's lessons, but focus is not as clear when teachers such as Gloria, have less secure LSK. During Gloria's building field phase, non-examples of nouns such as 'immediately' and 'uneaten' were not investigated to any extent. Lack of strong LSK means that teachers are more likely to miss opportunities to explore such circumstances (Myhill et al., 2016).

Sequenced instruction

Derewianka and Jones (2012), Rothery (1994) and Rose and Martin (2012), strongly recommend reading and writing should take place through scaffolded, sequenced instruction, which includes teacher modelling, shared instruction and collaborative practice, with the goal that successful independent outcomes will be achieved. Rothery (1994) writes in teaching language, "adults have a negotiating, telling role" (p. 23). Based on this statement, the teachers varied considerably in how explicitly they explained the language features and purpose of texts being examined. According to the GRR model, during the modelling phase teachers conduct mini-lessons or think-alouds to demonstrate a reading or writing strategy (DoE, 2016). Antonia modelled how to identify processes in lesson one and in lesson three she used a think-aloud to model strategies to generate ideas for her personification poem. Katie led students to identify verbs and their function by posing questions about the text, which Derewianka and Jones (2012) explain is a form of modelling, but direct strategies such as think-alouds were not used. In Gloria's lesson, modelling did not occur, although there were opportunities when modelling could have been used, such as using a think-aloud to identify who or what is taking part in a sentence. In another example, Gloria explained a task but did not model the writing of an expanded noun group. Lack of modelling could explain why some students wrote a list of four nouns instead of one expanded noun group. As suggested by Myhill et al. (2013, 2016) when

teachers have limited knowledge of grammar, they are less likely to effectively model and exemplify grammatical features. Rose and Martin (2012) stress teachers need a balance between overly-didactic and heavily-constructivist approaches. While the case studies only reveal a snippet of the teachers' overall practice, teachers need to incorporate modelling in order to convey an expert role when teaching grammar (Derewianka & Jones, 2012; Rose & Martin, 2012; Rothery, 1994). This will ensure all students are scaffolded to understand language features being investigated (Rose & Martin, 2012).

Rose and Martin (2012) argue that joint construction is one of the most powerful classroom practices for learning to write: “this kind of interaction gives all students the experience of writing collaboratively with an expert before writing on their own” (p. 73). Joint construction aligns with shared instruction in the GRR model where teachers and students work together to understand the function of language during reading and writing (DoE, 2016). In all of the lessons observed, shared instruction was where the majority of learning and teaching took place. Antonia worked with her students to deconstruct the poem ‘Night,’ and to co-write a new personification poem. Katie assisted her students to retell *The Miracle of the Little Wooden Duck*, by innovating sentences from the text and Gloria asked students identify nouns from *Let’s Get a Pup!*. Derewianka and Jones (2012) write that “students are able to contribute information because of the time taken to develop shared understanding of the topic” (p. 51). This point was exemplified in one of Antonia’s lessons, when a normally reluctant student made a confident contribution to the class discussion during the shared instruction phase. Katie spent almost three lessons in this phase, resulting in students confidently rewriting the narrative. Rose (2005) and Rose and Martin (2012) emphasise that in order to improve their literacy, low-achieving students must have this degree of scaffolding, which over time is gradually withdrawn. Gloria affirmed

that following Katie's carefully scaffolded sequence, her lowest literacy achiever was able to write independently with uncharacteristic engagement and motivation. As only one of Gloria's lessons was observed it was not easy to see whether a model of sequenced instruction was being followed. However, Gloria implemented effective shared instruction towards the end of the lesson when she explored the purpose of expanded noun groups, using the reading comprehension strategy of *visualization*. Gloria led this discussion with confidence and creativity suggesting combining grammar instruction with strategies teachers are familiar with, could be an effective way of boosting teachers' LPSK. These findings suggest teachers in the case studies value discussion and negotiation in shared settings to develop students' knowledge of language and grammar. As will be examined below, Culican (2005) and Rose (2005) stress it is important to analyse quality of teacher-talk in this phase to identify whether sufficient scaffolding is provided during discussion so all students can actively participate.

Scaffolding interaction cycle

Culican (2005), Rose (2005) and Rose and Martin (2012) have identified in many classrooms, discussion about texts is dominated by question-response-feedback (QRF) patterns where teachers pose questions to initiate discussion. They argue less capable students struggle to respond due to lack of background knowledge. Culican (2005) describes how the Scaffolding Interaction Cycle (SIC) is inclusive of all students because it prepares students with statements rather than questions. Students then confidently use *identify-moves* to respond. Identify-moves are followed by *elaboration-moves* presented by the teacher as statements or questions (Culican, 2005). The teacher-talk in the observed lessons was analysed to determine the extent of embedded scaffolding. Analysis revealed all teachers prepared students with questions more often than statements and far fewer elaboration-moves were made compared to prepare-moves.

Rose and Martin (2012) explain elaboration-moves are used to explore the effectiveness of language choices after students have identified a specific language feature. Katie often harnessed the opportunity for elaboration by explaining how specific verb choice conveys precise and distinct meaning, whereas Antonia tended to use elaboration to reinforce how knowledge of language empowers writers. As both teachers have extensive LSK and LPSK, this finding suggests that quality of elaboration-moves is dependent on teachers' knowledge and without this, teachers will be limited in their ability to elaborate. In Gloria's lesson, all elaboration-moves were the result of Gloria posing questions with students responding. This allowed discussion around effective language choice to occur, but it necessitated that all knowledge came from the students. This is consistent with Rose and Martin's (2012) criticism that purely constructivist literacy classrooms include few explicit explanations from teachers about language. When insufficient explicit teaching is provided, students who lack literacy resources to enter discussion fail to improve their reading and writing (Rose, 2005). Katie used elaboration-moves very effectively, but she drew on extensive LSK to do this. In comparison, Gloria had less LSK to draw on, meaning that she was less able to elaborate on the effect of language choices (Myhill et al., 2013, 2016).

Use of metalanguage

Christie and Derewianka (2008) and Rose and Martin (2012) emphasise that it is essential teachers and students have a metalanguage to discuss language. Achugar et al. (2007) explain having shared language for discussion allows teachers and students to engage deeply with language. It is problematic to compare use of metalanguage between the teachers in the study as each lesson had different objectives and different grades were being taught. However, it is possible to examine the extent of metalanguage used by Antonia and to consider the possibilities

her metalanguage provides. Following Antonia's substantial commitment to improving her LSK and after introducing metalanguage at the beginning of the year, Antonia's students could confidently use and understand metalanguage to discuss different sentence types, functional parts of sentences and different types of figurative language. Schleppegrell (2013) highlights how metalanguage supports "focused consciousness-raising and explicit talk about language" (p. 153). Combined with probe questions, Antonia frequently referred students back to the function of grammatical elements, supporting students' capacity in their own writing to manipulate language and make appropriate choices depending on the purpose of the text. Antonia observed that her high-achieving literacy students, through an intense focus on the function of grammar, were better able to manipulate and play with language and consequently, have developed a love of language and writing. Antonia's positive outcomes demonstrate that if Tasmanian teachers are to meet the goals of the language strand of the AC:E, it is essential teachers make a commitment as part of PL about grammar, to incorporate metalanguage in their literacy instruction.

Myhill et al. (2016) argue that limited use of metalanguage such as observed in Katie and Gloria's lessons restricts possibilities to explore functional meanings of grammatical elements, such as when verbs are confined to 'doing words,' or nouns as 'naming words.' Katie explained that she consciously avoids introducing too much metalanguage to limit student confusion and teacher aversion. Love et al. (2015) similarly found varying range of attitudes amongst teachers towards use of metalanguage. Research by Achugar et al. (2007), Aguirre-Muñoz et al. (2008) and Schleppegrell (2013) support use of functionally-orientated metalanguage due to its potential to overtly identify how language works. Based upon Antonia's extensive use of metalanguage, the case studies suggest when teachers have developed strong knowledge about language, the

integration of metalanguage in their practice will assist their students to achieve excellent learning outcomes in reading and writing.

Addressing the gap

Teacher knowledge

The case studies of three Tasmanian primary school teachers concur with existing literature that teacher knowledge of grammar is variable. In this study, it was discovered that extensive teacher LSK is the result of intensive, sustained PL, while teachers' low LSK can be supported through mentoring by more knowledgeable teachers. Consistent with Meissel et al.'s (2016) recommendations, this study has found mentoring as well as expert teachers sharing knowledge about grammar through informal and formal teacher PL can positively impact upon other teachers' knowledge and confidence. The case studies indicate motivation to continue to develop knowledge is more likely to occur when teachers observe improvements in students' outcomes after trialing new teaching strategies. This finding is supported by Guskey (2002) who stresses that changes to teachers' attitudes and beliefs occur as a final stage in professional development after buy-in to new pedagogy.

Teaching strategies

Love et al.'s (2015) study indicated some Australian teachers still teach grammar in decontextualised ways, but the case studies of Tasmanian teachers revealed that the three teachers used and valued authentic literacy contexts to teach grammar. The case studies demonstrated that the participating teachers are well aware that the AC:E language strand is not intended to be taught in isolation (Derewianka, 2012a). The teachers used building knowledge of

the field to varying extents to highlight the connection between grammar and how it is used to make meaning.

The case studies revealed that Antonia and Katie confidently used the GRR model to facilitate teaching and learning of grammar, indicating both teachers have significantly developed their *know-how* of teaching grammar. The findings of Love et al.'s (2015) Australia-wide study found that 73% of respondents valued the explicit teaching of grammar but the study did not indicate strategies teachers use. Antonia and Katie have shown that in keeping with the intention of Rothery's (1994) TLC, the scaffolded, sequenced instruction of the GRR model appears to strongly support students to better understand how grammar functions to make meaning. While it is difficult to make conclusions about Gloria's pedagogy as only one lesson was observed, the study suggests Gloria's less secure LPSK means it is important teachers engage in PL and mentoring which emphasises the importance of using sequenced instruction to teach grammar explicitly.

The case studies revealed the importance of analysing discussion and the level of embedded scaffolding that teachers include when teaching grammar. It has been repeatedly stated that significant gaps exist in literacy achievement levels and this inequality can be perpetuated by classroom discussion (Rose & Martin, 2012). The three teachers used an QRF discussion pattern more often than a SIC, however the stronger the teacher's LSK, the more likely they were to embed scaffolding statements into their discussion and to elaborate on the effect of language features. Additionally, the case studies found that metalanguage was only used significantly by Antonia. In contrast to Katie and Gloria's cautious use of metalanguage, Antonia deployed a rich metalanguage confidently, frequently and purposefully. This study suggests that individual teachers in Tasmania are divided about whether traditional or functional metalanguage

should be used and the level of detail in which to use it. However, Antonia demonstrated that metalanguage provides opportunities for extended discussion about texts, as well as making explicit the language features that are sought after in students' writing.

Summary

This chapter has discussed the findings in relation to the literature review. The five key factors identified in the literature as being essential to the teaching of grammar were articulated and the extent to which they were evident in the study was examined. Improvement in students' outcomes were linked to teaching strategies used in the observations. The two identified gaps in the research, how Tasmanian primary teachers have developed their knowledge and the strategies they are using to teach grammar, were discussed.

CHAPTER 6

CONCLUSION

Introduction

The purpose of this study was to determine through case studies how three primary school teachers meet the knowledge demands of the AC:E language strand. The study also sought to find out what improvements teachers observe in students' literacy outcomes when grammar is taught explicitly. The study has attempted to answer the overarching research question:

- What are the key factors influencing the effective teaching of grammar in case studies of three Tasmanian primary school teachers?

It answers the sub-questions:

- a. How have teachers developed their knowledge of teaching grammar?
- b. What motivates teachers to improve their knowledge?
- c. What strategies are teachers using to teach grammar?
- d. What improvements do teachers see in students' reading and writing when grammar is taught explicitly?

This chapter will summarise how the study has answered the research questions, make recommendations about developing teachers' knowledge and teaching grammar effectively and suggest scope for further research.

Teacher knowledge

Following ongoing and extensive PL, Antonia and Katie have high levels of knowledge and confidence to teach grammar. Gloria has demonstrated by being a *taker-on-er of new things*, she is willing to experiment with strategies to teach grammar despite her lack of LSK and LPSK. Gloria's knowledge and confidence has been supported by Katie's presence as a mentor. Katie's perspective as assistant principal revealed teachers' attitudes towards improving their knowledge is dependent on whether they are motivated to *buy-in* to new teaching strategies. In Katie's experience and as supported by Guskey (2002) this occurs after teachers observe improvements in students' outcomes.

Teaching strategies

A range of teaching strategies are required to capture the potential of grammar as meaning-making resource. As emphasised by Derewianka and Jones (2012), Rose and Martin (2012) and Rothery (1994) scaffolded, sequenced instruction is essential when developing students' knowledge of language. This begins with teachers initially building knowledge of the field. Antonia and Katie did this effectively but with limited LSK to draw on, Gloria did not as successfully establish a purposeful context. Similarly, Antonia and Katie effectively utilised the GRR model to scaffold and sequence instruction, whereas again due to less secure LSK, Gloria demonstrated less familiarity with the model. Using the SIC, analysis of classroom discussion revealed all three teachers posed more questions than statements and that elaboration-moves were less frequent compared to other discussion prompts. Relating this to Bernstein's (1996) argument that typical classroom discourse disadvantages less capable students, the study suggests that this paradigm exists to varying extents, amongst even the most competent teachers.

It has been determined that it is essential to use metalanguage to facilitate discussion about language (Christie & Derewianka, 2008; Rose & Martin, 2012). This study found Katie and Gloria's use of metalanguage was limited, but in contrast, Antonia and her students used metalanguage extensively. This provided Antonia with many opportunities to extend her students' thinking about the function of language features.

Student outcomes

All three teachers observed improvements in their low-achieving students, such as increased confidence and engagement, effective vocabulary use and greater competence in constructing sentences. It was also observed that high-achievers used language with greater control and creativity. This study suggests all students benefit from explicit teaching of grammar with promising potential for low-achieving students. This finding is particularly relevant in Tasmania with its high percentage of low literacy achievement.

Recommendations

Mentors

Teachers who are highly knowledgeable in teaching grammar must be encouraged to continue developing their expertise, with the goal that these teachers mentor other teachers with less secure LSK. For classroom teachers, such as Antonia, release time needs to be provided so teachers with strong LSK have time to share their knowledge.

Whole-school, sustained PL

Major changes to teaching approaches should be gradually introduced. Pushing teachers to adopt new attitudes is likely to be counter-productive in the absence of observed student

improvements. Additionally, whole-school approaches are crucial if teachers are to develop extensive LSK and LPSK required to deliver the AC:E language strand.

Scaffolded, sequenced instruction

All phases of the GRR or TLC models must be thoroughly understood and teachers need opportunities to develop sufficient LSK to utilise all phases effectively. Whole-school PL around the models, assisted by proficient teachers such as Antonia and Katie will contribute to teachers more effectively using proven practices to explicitly teach and model grammar.

Teacher-talk

Teachers need opportunities to analyse and reflect on their practice to determine if over-reliance on questions during literacy instruction disadvantages some students. With Tasmania's high levels of underachievement in literacy, it is crucial that any further disadvantage is avoided. In addition, initial teacher education (ITE) students must be made aware of potential disadvantages embedded in classroom discourse. ITE students need familiarity with inclusive models of discussion such as the SIC.

Use of metalanguage

Through PL teachers must be made aware of the *consciousness-raising* (Schleppegrell, 2013) metalanguage provides. In addition, PL is required which allows teachers to develop comprehensive functional metalanguage. Pre-service teachers must also have opportunities to develop rich metalanguage during ITE courses.

Scope for further study

Findings from this study suggest that further research should be conducted in the following areas:

1. It must be determined how effective mentoring is in assisting teachers with low LSK and LPSK to improve their knowledge of teaching grammar.
2. Teachers' use of scaffolding, both embedded in classroom dialogue and designed into the sequencing of literacy instruction, must be more widely investigated to determine if all students are adequately supported to develop knowledge of language and grammar.
3. Further investigation into the potential of metalanguage to assist students to use language more effectively and purposefully needs to be undertaken.
4. Long-term research, utilising mixed methods, should be conducted to develop greater understanding of the impact on students' reading and writing outcomes when grammar is taught explicitly and contextually.

Contributions to the field

This study has found that with strong LSK and LPSK teachers have great potential to scaffold their students to develop deep understanding of the way language functions to make meaning. By using a customised analytical framework, close analysis of scaffolding at the level of discourse and lesson sequence organisation revealed the degree of support that teachers offered their students. This analysis indicates the importance of teachers having sound understanding of models for teaching grammar as well as awareness of the impact of classroom discourse patterns if they are to contribute to improved literacy outcomes for students. This study reinforces that teachers' ability to teach grammar effectively is dependent on secure LSK. This

finding emphasises the importance of ongoing, sustained, high-quality PL for teachers, which should begin in ITE courses and continue through well-organised, whole-school approaches to teaching grammar.

Summary

This chapter summarised the key findings of the study and has made recommendations for schools, teachers and teacher-educators and suggested scope for further research. Most significantly, this study found teachers must have very good understanding of scaffolding to assist students develop a functional understanding of grammar. When scaffolding is absent or limited, less capable students are more likely to be excluded from learning however, teachers with effective pedagogy provide numerous supports allowing all students to participate and succeed. This study provides the teaching profession in Tasmania and afield with important insight into how grammar can be taught confidently and effectively and urges that further research be undertaken to better understand how teaching grammar can improve literacy outcomes for all students.

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APPENDIX A

OBSERVATION SCHEDULE

Teacher:

Class:

Date:

Teacher action	Notes
Intended learning outcomes of lesson	
Lesson structure (e.g. direct and shared instruction, group or independent work)	
Description of activities	
Use of grammar-specific 'teacher talk' (metalanguage)	
Teacher use of questioning and grammar-specific 'probe questions')	
Use of grammar-specific examples to demonstrate new ideas	
Scaffolding to support learning (e.g. visual diagrams, templates)	
Questions posed by students	
Description of students' responsiveness and understanding of new ideas	
Other observations	
Other observations	

APPENDIX B
INTERVIEW SCHEDULE

1. How long have you been teaching for?
2. What grades have you taught?
3. What type of initial teacher education did you undertake?
4. What do you recall about learning about grammar in your initial teacher education course?
5. How confident do you feel to teach grammar?
6. How would you define the teaching of grammar?
7. How have you improved your knowledge of grammar?
8. Have you done any specific professional learning to improve your grammar knowledge or your knowledge of teaching grammar?
9. What have you found to be the most effective ways to improve your own knowledge of grammar?
10. What motivates you to continue developing your own knowledge of grammar and the knowledge of how to teach grammar?
11. How have you developed your linguistic pedagogic subject knowledge of teaching grammar (Note - explain LPSK if the term is unfamiliar)?
12. What sort of connections do you see between explicitly teaching grammar and students' improvement in writing at the sentence and/word level?
13. In relation to the above question, in what ways have you seen students writing more purposefully and to suit specific contexts when you have explicitly taught the function of grammar?
14. Could you please tell me about the pedagogical strategies that you used in the lesson(s) that I observed and tell me why you chose to use these.
15. What have you found rewarding about teaching grammar to improve students' writing outcomes?
16. What have you found challenging about teaching grammar to improve students' writing outcomes?
17. What additional professional learning do you think you still require to improve your knowledge and/or practice of teaching grammar?
18. Would you like to add any other comments about your beliefs or understanding of teachers' knowledge of grammar and how to teach it effectively?

APPENDIX C
DATA ANALYSIS – LESSON OBSERVATIONS

Codes used in analyses	Explanation
...	Pause
<i>(italics)</i> italics	Information added by researcher to clarify meaning
In	Instruction(s) given to students
Q	Question
R	Researcher
S	Statement
St	Student
Sts	Students
T	Teacher
TPS	Think-Pair-Share
✓	Was observed and/or discussed
✕	Was not observed and/or discussed

Antonia - Lesson one – Sentence types

Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: Today we're going to focus on grammar and the part we're going to focus on is on sentences. As always we will come back to, What are we doing? Why are we doing this? And how will we know that we have achieved all this?	✓			
	T: <i>Shows students the poster/board with learning intentions, why and how will we know</i>		✓		
	T: The first question. What are we learning? The board is on front of you [<i>refers to sentence board</i>]. I want you to turn to the person next to you and tell them.	✓Q			
	<i>Students engage in think-pair-share (TPS)</i>	✓TPS			
	T: Ok thank you. What are we learning?	✓Q			
	S: We're learning about sentences and how it makes sense by itself.		✓		
	T: So we're learning about sentences.		✓		
	S: We're learning about capitals.		✓		
	T: We are! You're giving me lots of extra information there about sentences. Because sentences form part of our grammar and that's the way our language works. And the more we understand about our language, do you remember that word that I keep writing up on the board? The word is ... ?			✓	
	S: Empowered.		✓		
	T: We are empowered. <i>Writes empowered on board</i> . We are empowered.		✓		
	T: We have the power to make good choices.			✓	
	T: Good choices to do what? Do you remember that other word?	✓Q			
	<i>Lots of hands go up</i> S: Enrich		✓		
	T: T: To enrich our writing and that means our writing is not rich with money but it is rich with?			✓	
	Sts: Words! (<i>many students respond</i>)		✓		
	T: Words. And we have got the power, just like good authors have to make wise choices			✓	
	T: So today we're focusing on sentences and some of that will be revision and some will be new information. I'm so looking forward to the new information, it's my favourite sentence of all time.	✓S			
	T: And then I come back and I think, Well, why are we doing this? Turn to the person next to you.	✓Q			
	<i>TPS</i>	✓TPS			
	<i>Use icypole sticks to select a student to respond</i> T: Why are we learning about sentences?	✓Q			
	S: In stories, when we write stories and things like that, we need to know how to make your sentences sound better, like not old boring, like "He walked down the street (<i>something inaudible</i>)," for example.		✓		
	S: So we have to change that so it sounds like you're trying to encourage people to read more and to (<i>inaudible</i>).			✓St	

T: So what you said was we need it in our story writing and also to help us improve and write better sentences. So instead of just saying, "We went to the shop," we can make better choices about the type of language and we can begin to stretch it out.			✓	
T: So to write sentences and improve upon our sentences and make good choices about our sentences.			✓	
T: Why else are we doing this? <i>Use icypole sticks to select student</i>	✓Q			
T: Why else are we learning about sentences?	✓Q			
S: Because the curriculum says we, the grade threes, should learn to write a simple sentence.		✓		✓St
T: Yes. Not only a simple sentence, great thinking.		✓		
S: A compound sentence		✓		✓St
T: Yes, that's right the compound sentence. The curriculum says we should know about three.		✓		✓
T: So we know about two and all will be revealed today.	✓S			
S: So we've got the complex, compound and simple		✓		
T: Ah someone had a little sneak preview. Well done, absolutely right, three different types of sentences.		✓		
T: Now in a moment I am going to put on a little bit of music and as always we're going to mill to music and we're going to do it sensibly because we've got the camera in the room. And as always when the music stops we turn to the person next to us and I would like you to tell that person everything you know about a simple sentence.	✓In			✓
T: I'd like to see at least three things, the characteristics of what makes a simple sentence, because as Erin said, there's simple, compound and yet to be explored, the complex sentence.	✓S			
<i>Students 'milling' (technique from Tribes)</i>	✓			
<i>Students discussing enthusiastically</i>		✓		
T: So the more we learn about our grammar, the more we are empowered to make wise choices to enrich our writing.	✓S			
T: Let's have a look at a simple sentence. What makes a simple sentence? What is true about a simple sentence?	✓Q			
S: It has a process, a participant and sometimes a circumstance.		✓		✓
T: Ok, so there's a process, a participant and sometimes a circumstance. <i>Writes these on IWB.</i>		✓		✓
T: So could you please tell me more about a process, a participant and a circumstance?			✓Q	✓
S: Well a circumstance means a with, a where, a why and a how.		✓		✓
T: It does. Can you please tell me more about a participant?	✓Q			✓
S: Who		✓		
T: Ok, so a participant is who is taking part or ... ?	✓Q			✓
Sts: What.		✓		
T: Or, what is taking part.		✓		
T: Can you tell me more about a process?	✓Q			✓
S: What they're doing.		✓		

T: <i>Scribes</i> So what they are doing.		✓		
T: We have other words for process, participant and circumstance. Let's focus on these two.	✓S			✓
T: What's another word for process? Quickly chat to the person next to you.	✓Q, TPS			✓
Sts: Verbs! <i>many calling the word out</i>		✓		✓St
T: Do we know another word for a participant?	✓Q			✓
Sts: Noun!		✓		✓St
T: It is a noun		✓		✓
T: So we've got verbs, nouns and we've got the adverbials, the stretched out parts to tell us more information, the adverbials.	✓S			✓
S: It should have some punctuation.		✓		
T: Oh yes, without the punctuation it would be very hard to make sense of it. They must have punctuation.		✓		
T: I think this one here is perhaps the most important part of the lot <i>points to something on the IWB</i>	✓S			
S: It needs to make sense.		✓		
T: Absolutely, it must make sense by itself.		✓		
T: And it will make sense because it should have a participant and a process at least to make sense by itself.			✓	✓
T: Sometimes these but not all the time, it has this <i>mimes action – moving hands apart</i>	✓Q			
S: <i>Calls out</i> Stretched out noun group.		✓		✓St
T: Ok, it has that lovely rich language, the stretched out noun groups.		✓		✓
T: And what do we call those words that make up the stretched out noun groups?	✓Q			✓
<i>All students have hands up</i>		✓		
T: Do you want to just call them out to me?		✓		
Sts: Adjectives!		✓		✓St
T: <i>Refers back to learning intention poster</i>		✓		
T: How will we know we have achieved this with our sentences?	✓Q			
S: We will be able to use complex, compound and simple sentences in our writing and reading.		✓		✓ST
S: We will know when we can write those sentences just like that.		✓		
T: And we will be able to differentiate and make wise choices.			✓	
T: So we've come to a second type of sentence and we love these ones because this is where our acting skills come in handy.	✓S			
T: Sentence number two is?	✓Q			
S: Compound		✓		✓St
T: Compound		✓		✓
T: Turn to the person next to you and let's say, three characteristics, features of a compound sentence. <i>TPS</i>	✓TPS			
T: Ok, thank you. Sam can you come up.	✓			
<i>Teacher scribes on IWB</i>		✓		

	S: A compound sentence makes sense all by itself. It has to have at least two processes, two participants and sometimes a circumstance (<i>calls it Cu-menstance</i>), it can actually have two of them. As well, it definitely has punctuation and it needs to have two simple sentences joined together with a coordinating conjunction. And another name for a coordinating conjunction is FANBOYS.		✓		✓St
	<i>Teacher writes FANBOYS vertically because it is an acronym for common coordinating conjunctions</i>		✓		
	S: FANBOYS are for, and, neither, but, or, yet, so		✓		
	T: Is there anything I've missed out? "A compound sentence makes sense, punctuation, two simple sentences joined with a coordinating conjunction and you said something about it adding two participants and processes in each sentence.		✓		✓
	T: Earlier we talked about two kinds of sentences. They were? First sentence? <i>points to student</i>	✓Q			
	S: Ahh <i>hesitates</i> simple.		✓		
	T: Yes, simple		✓		
	T: Second sentence? <i>points to student</i>		✓		
	S: Compound.		✓		
	T: We started to look at the special characteristics or features of each one. (<i>Theatrically</i>) This one I have kept to last; it is my favourite of all the sentences. It is my favourite because this sentence does something that no other sentence can do. I'm pretty certain like always, you will be able to tell me and show me what it does [without me having to say a word – <i>difficult to hear</i>].	✓S			
	T: So to begin with I've got a lucky dip and in here I've got some cards and these cards are conjunctions	✓			✓
	T: but they're not coordinating conjunctions. They're called ...?	✓Q			✓
	S: Complex conjunctions?		x		✓
	T: T: Not complex conjunctions, although that is a really good guess.		✓		
	S: Just conjunctions?		x		
	T: They could be just conjunctions, actually they're called subordinating conjunctions and I'll write that up in a moment.		✓		✓
	T: While I'm writing that up on the board, I'm going to ask you to take a little card out of my bag, a bit of a lucky dip and you and your partner will go to a little corner in the room and see if you can use my subordinate conjunction in a sentence.	✓In			
	T: I'll be very interested to see where that subordinate conjunction comes in your sentence because as I said a complex sentence does something that no other sentence can do.	✓S			
	T: And pretty soon all will be revealed.		✓		
Teacher instruction					
Shared instruction	T: Let's have a practice on the board first	✓			
	T: Is there anyone who'd like to share something they did this morning?	✓Q			
	S: I played dodgeball outside.		✓		
	T: <i>Scribes on IWB. Repeats</i> I played dodgeball outside.		✓		
	T: <i>Holds up coloured IWB pen</i> This is magic without me even saying anything. <i>Many students have hands up</i>	✓			

T: Green is for? The verb.	✓Q			
<i>Student gets up.</i>		✓		
T: Please identify the verb, the process.	✓Q			✓
<i>Student underlines 'played'</i>		✓		
T: Do we agree?		✓		
Sts: Yes		✓		
T: Could you tell us what a verb is?	✓Q			✓
S: A doing, a having or a thinking word.		✓		
T: A doing, a having or a thinking word. Don't forget it's also being <i>mimes hands in front of body</i> .		✓		
T: "I am, it is," part of the being.			✓	
T: So there's my verb.		✓		✓
T: If I get out my red.	✓S			
<i>Lots of hands up. Student gets up and underlines</i>		✓		
T: And tell us please what you're going to highlight.		✓		
S: "I"		✓		
T: Because?	✓Q			
S: Because it's a who or a what or a where.		✓		
T: It's a who or a what, that's correct.		✓		
T: Is there another what or another who?	✓Q			
S: Yes. Outside? <i>goes to highlight</i>		✓		
T: Hang on, you were going to highlight, outside?		✓		
S: Dodgeball outside		✓		
T: You can highlight dodgeball outside		✓		
T: So you've highlighted dodgeball outside because dodgeball tell me?			✓Q	
S: What you're playing		✓		
T: What I play.		✓		
T: What does outside tell me?	✓Q			
Sts: Where!		✓		
T: Ah, so it's a where.		✓		
T: But I can understand because you're chunking. Grade 3 as I've said, when we colour code, chunk for meaning.			✓	
T: And I think in a sense Remy chunked 'dodgeball outside' and it's a big chunk of information. Sometimes we can break up that chunk and say this is what I played, but where did I play it?			✓	
Sts: <i>calling out</i> Outside.		✓		
T: So can you come and fix it <i>pointing to another student</i>	✓In			
S: <i>calling out</i> Remy's mistake.		✓		

	T: No it was not a mistake it was thinking smartly what Remy did, thinking smartly, he was chunking for meaning, which is what we do when we unpack or analyse our sentences.			✓	
	<i>Student comes up to board to underline the circumstance</i>		✓		
Guided instruction					
Collaborative	T: We're running out of time, but I'd like you quickly to form groups of three and in your groups of three, I'd like you to choose one FANBOY and we'll come out and we'll show Mrs Routley our understanding of compound sentences by acting it out.	✓ In			
	<i>Chooses three enthusiastic students</i> T: Choose a FANBOY, take a minute <i>Students are ready to perform their sentence.</i>	✓ In			
	T: Let's go! Now grade 3 we're going to sit on the mat and if you hear that independent clause, that simple sentence, I want to see your thumbs going up.	✓ In			✓
	<i>Students demonstrating</i> S(a): I went to the pet store S(b): I could get a puppy		✓		
	T: I went the pet store. Does it make sense on its own? Thumbs up. I could get a puppy, does it make sense?		✓		
	T: Now compound sentence.	✓ In			✓
	<i>Students repeat their independent clauses but this time the third student stands in the middle (they have been bobbing down) and says the coordinating conjunction and then grasps hands with the other two students to demonstrate how a compound sentences is constructed.</i>		✓		
	S (a, b & c): I went to the pet store so I could get a puppy.		✓		
	<i>Students on mat are putting their thumbs up.</i>		✓		
	T: Compound sentence? Joined together with a FANBOY? Two independent clauses? Give them a clap.		✓		✓
	S(a): I went to the cute, awesome and fun pet store S(b): I bought a horse S (a, b & c): I went to the cute, awesome and fun pet store and I bought a horse.		✓		
	T: Thumbs up? Let's give them a clap. Well done!		✓		
	<i>Teacher hands out cards</i> T: If you have a card could you grab two other people and just find a little corner in the room. Grab a card and take two people with you.	✓ In			
	<i>Students forms groups of three and discuss ideas for a complex sentence</i>		✓		
	T: Come and sit with your group. Ok thank you.	✓ In			
	T: This little group, I asked them to share their complex sentence with me and I'm going to write it up on the board.		✓		
	<i>Two students stand and one bobs down in between them</i>				
	T: So what's going to happen is one part of this little group is going to say a little bit of the sentence. The other part's going to say the rest of the sentence and they're going to use their subordinate conjunction.	✓ In			✓

T: and I'm going to do something very special.	✓			
T: The third person down the bottom is going to stand up and introduce the subordinate conjunction.	✓In			✓
T: And I will stand behind and write this up		✓		
T: because as I said a complex sentence does something amazing!	✓S			✓
Sa: I will go to McDonald's in the morning		✓		
Sb: I got changed		✓		
T: Hang on, <i>(to third student)</i> could you stand up and introduce it <i>(the subordinate conjunction)</i> ?	✓			
Sa: I will go to Macca's in the morning		✓		
Sc: after		✓		
Sb: I get changed		✓		
Teacher scribes on IWB.	✓			
T: Thank you, just give me a minute to catch up.				
T: Ok could I have those people over here again please. This is a magic trick that only a complex sentence can do.	✓S			✓
T: Can we have a repeat? Ready, please introduce using the subordinate conjunction	✓In			✓
Sc: after		✓		
T: Ok, please step aside and watch carefully.	✓S			
Sa: I will go to McDonalds		✓		
Sb: I get changed		✓		
T: Start again with the 'after.' So we will do it again.	✓In			
Sa/Sb: I will go to McDonalds in the morning after I get changed.		✓		
T: What happens if I put this young man over here <i>(swaps Sa with Sb)</i> and I ask you <i>(Sb)</i> to come over here and I want you to say exactly what you just said to me. Start with you <i>(Sb)</i> this time	✓Q			
Sb: I get changed		✓		
T: No, "After I get changed"		✓		
Sb: After I get changed		✓		
Sa: I will go to Macca's in the morning.		✓		
T: Does that make sense?	✓Q			
Sts: Yeah <i>(surprised sounding)</i>		✓		
T: Let's turn them back the other way.	✓S			
T: My goodness! What is it about complex sentences that they can do this!	✓Q			✓
T: This is why I just love them so much! <i>(expresses approval with hands)</i> . Let's hear it again.	✓S			
Sa/Sb: I will go to McDonalds in the morning after I get changed.		✓		
T: Swap	✓In			
Sa & Sb swap places				
Sb/Sa: After I get changed I will go to McDonalds in the morning.		✓		
T: I haven't told you this because I thought you would be able to tell me.	✓S			

	T: What is it that a complex sentence can do that no other sentence can do?	✓Q			✓
	T: And this is why they are my favourite and I hope they become your favourite.	✓S			
	Turn to the person next to you, see if they agree with you. <i>TPS</i>	✓TPS			
	T: Who'd like to share what they think? What's the magic trick that a complex sentence can do that no other sentence can do? Mereena what do you think it is?	✓Q			✓
	S: It's like a spin-around (<i>in maths</i>).		✓		
	T: It is like a spin-around.		✓		
	T: What do you think it is? (<i>pointing to another student</i>)	✓Q			
	S: You can spin it around		✓		
	T: Brilliant!		✓		
	S: (<i>calling out</i>) it's commutativity		✓		
	T: It's commutativity!		✓		
	T: It's commutativity in the language sense.			✓	
	S: You can spin them around. I was going to say that you can spin it around the other way and it still makes sense by itself.		✓		
	T: Yes		✓		
	S: If you put the subordinate conjunction on top of the second sentence. Also if you ignore the subordinate conjunction it still makes sense.		✓		✓St
	T: I get changed. I will go to McDonalds in the morning.		✓		
Independent	T: I don't know if that really makes sense without the subordinate conjunction.			x	
	T: What I'd like you to do is go to your English books and go to a page, any page and write one simple sentence. In your simple sentence if you're stuck for an idea, tell me something that you did this morning.	✓In			✓
	T: Then using your three colours, see if you can highlight the process, the participant and the circumstance.	✓In			✓
	<i>Students go back to desks and write their sentences</i>				
	T: Let's just pause there and see if someone wants to share their simple sentence. Let's go with Ashley. Big loud voice	✓			✓
	S: I was looking at the big red shiny solar eclipse at night.		✓		
	T: Could you please tell me the process	✓Q			
	T: because I think there are two there	✓S			
	T: What were you doing?	✓Q			
	S: was looking		✓		
	T: Who or what is taking part in your story?	✓Q			
	S: "I"		✓		
	T: I.		✓		
	S: And the solar eclipse		✓		
	T: And the solar eclipse.		✓		
	T: And have you got a circumstance?	✓Q			

	T: At night being the circumstance.		✓		
	T: Could we have just one more example and then we'll move on to the next sentence. Is there anyone who'd like to share their sentence?	✓			
	S: I went to a big fun and exciting play date.		✓		
	T: Could you please tell me the process in your sentence?	✓Q			✓
	S: went.		✓		
	T: Could you tell me who or what was taking part?	✓Q			
	S: I		✓		
	T: I and where did you go?	✓Q			
	S: To the playdate		✓		
	T: And the playdate is also the participant in your story. And you've got a stretched out noun group, the fun exciting and big. Well done.		✓		

Antonia - Lesson 2 – Personification

Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: Why are we learning about figurative language? Let's see if the person next to you agrees with your reason. <i>TPS</i>	✓TPS			✓
	T: So we're learning about figurative language, but why?	✓Q			✓
	T: And I heard some really good examples down here		✓		
	T: so firstly what are we talking about when we talk about figurative language?	✓Q			✓
	S: Describing		✓		
	T: They're describing words but aren't adjectives describing words?		✓		✓
	T: What's wrong with describing words? Why do we need figurative language? What's the difference?	✓Q			✓
	<i>Many hands up</i>		✓		
	S: well I think that you can use adjectives				✓
	S: but metaphors and similes, they're a little bit better so adjectives are a little bit too old so you can use something better.			✓St	✓
	T: So you can use something better			✓	
	T: so that kind of brings us to this, (<i>gestures towards a group of students</i>)	✓S			
	S: It's a comparison and it we're doing it because it makes us empowered to enrich our writing.			✓St	
	T: So we're comparing, so unlike an adjective, when we say someone was tall, dark and handsome, now we're saying the tall, dark and handsome person is <i>like</i> (<i>teacher's emphasis</i>) a prince.		✓		✓

T: So we're still describing, we're still using the beautiful rich language, we're still empowered to make these amazing choices and we're enriching our language, not rich with money, rich with?			✓	
Sts: Words!		✓		
T: Words.		✓		
T: Ok, so we know about similes and we know about metaphors and today I'm going to introduce you to another one, now this one could be my favourite, it might be yours. At the end I would really like to see which one you prefer.	✓S			✓
S: I've got another reason, because we can use it in our daily life.		✓		
T: Yes, we can use it in our daily life.		✓		
T: We feel empowered. We've now got the knowledge; we've got the wisdom to make these choices. And it's all about the 'bumping up.' Now we can use words instead of 'nice' and 'good.' We're starting to make really wise choices.			✓	
S: Two things. One we're learning about similes and metaphors and other types of figurative language so we can enrich our language and so we can use it in everyday situations. Read and identify them and use them in our writing as well.			✓St	✓
T: I think you've raised some really good points		✓		
T: Sam's now saying that, yes we can use it in our writing but also we are now starting to recognise it in exemplary texts.		✓		
T: And this is what Mereena did the other day when we to the library, "Oh Mrs S, this is rich in similes," and so we read it and now we're starting to discover secrets that authors use to make their exemplary texts to make their texts so fantastic that we want to copy them, they become good examples for us to copy.			✓	✓
T: Today I'm going to introduce you to a new form of figurative language. I'm not going to tell you what it is, but to begin with I'm going to read you a poem and I'm going to ask you to close your eyes and see if you can see what is happening, the process, the doing words in the poem.	✓S			✓
<i>Poem is on IWB for students to follow</i>	✓			
T: The poem is called 'Night.'	✓			
<i>Reads poem and gestures to illustrate the processes in the poem e.g. smooths, fills, drops</i>	✓			
T: I'd like you to listen to it one more time. This time close your eyes and see if you can see what is happening, what are the processes, those verbs?	✓Q			✓
<i>Reads poem again</i>	✓			
T: Turn to the person next to you and explain some of the processes. TPS	✓TPS			✓
<i>The following episode occurs towards the end of the lesson</i> T: We're watching a little YouTube clip. At the end of the You Tube clip, you will be able to tell the rest of the class including three teachers, the name of this special thing, not only will you tell us the name, you will give us an example. And somebody might even have a go at writing the name of this very special figurative language. All knowledge is soon to be revealed.	✓S			✓
<i>Students watch video/song (4:42mins) about personification</i>				

	T: Ok, I asked two questions. I said at the end of this you should be able to tell us, your classmates and three teachers: the name of the new figurative language and give some examples. So before I ask for random person, turn to the person next to you. <i>TPS</i>	✓TPS			✓
	T: Firstly, I'd like to call upon this person and see if they can tell us the name of the new figurative language (<i>uses icypole sticks</i>)	✓Q			✓
	S: <i>Attempting to pronounce it</i>		✓		
	T: It's a tongue twister	✓S			
	S: <i>Difficult to hear, but student uses the word personification</i>		✓		
	T: Well done! Personification.		✓		
	T: I'm going to ask Poppy to have a go and please write that word over there (<i>pointing to easel</i>).	✓In			
	T: While you're doing that, Erin's going to tell us what she thinks personification is	✓Q			
	S: Well I think it's where a non-human thing is described as like a human, like 'the tree invited us to come and play with you.'		✓		
	T: Or 'the computer threw a fit' or 'the pizza called my name.' It doesn't really do that!		✓		
	T: I wrote down two words, that we personify to add depth.			✓	✓
	T: Now there's a little word hiding in that word. Poppy, you are amazing! She has written the word personification. Can you underline a little word that stands out by itself?	✓Q			
	<i>Student underlines 'person'</i>		✓		
	T: What word can you see there Yaamin? What's this little word? We pointed this out today in your spelling. People and one?	✓Q			
	S: Person		✓		
	T: Person. So when personification has got 'person' it can remind us.		✓		✓
	T: What was one example that really appealed to you?	✓Q			
	T: For me it was 'the pizza called out my name.'	✓S			
	T: Pizzas don't really call out! But it adds depth to our writing. And I like that analogy, it's adding depth.			✓	
	T: We talked about wisdom. Remember we talked about knowledge is like a tree. Sometimes we go up (<i>gestures up with hands</i>), sometimes we branch out (<i>gestures spreading out with hands</i>), sometimes we go deep (<i>gestures going down with hands – symbolizing tree roots</i>)			✓	
	T: And this is one of those examples when we <i>add depth</i> (<i>teacher emphasis</i>) to our writing, we go deep, deep, deep down into the roots (<i>gestures downwards again</i>). So that's a lovely analogy to use.			✓	
Teacher instruction					
Shared instruction	T: Ok what did you visualize, what did you see, what was happening?	✓Q			
	T: Now I'm going to pick up my green pen because these are actually processes, these are verbs. So I've got my green pen, I've also got my red pen handy.	✓S			✓
	T: First I want to ask, who's participating in the poem? Who's taking part? Does the person next to you agree? Turn. <i>TPS</i>	✓Q, TPS			

T: Could this person please tell us, who's taking part (<i>uses icypole sticks to randomly select a student</i>) Isla, who or what is taking part in our poem?	✓Q			
S: The night.		✓		
T: (<i>Confirms</i>) The night. So I'll write that up here, the night.		✓		
T: It's a beautiful poem, it's rich in descriptive language but a different sort of descriptive language.	✓S			
T: What was it that the night was doing?	✓Q			
S: It was moving its dark hands across the landscape		✓		
T: (<i>Teacher scribes response on the WB</i>) moving its hands		✓		
T: What else was it doing?	✓Q			
S: Opening its eyelids.		✓		
<i>Teachers scribes</i>		✓		
T: What else was it doing? I'll ask people who haven't got their hands up. It's on the board, what was it doing?	✓Q			
S: It was revealing a moon.		✓		
<i>Teachers scribes</i>		✓		
T: And perhaps just one more.	✓Q			
S: It was turning the landscape.		✓		
<i>Teachers scribes</i>		✓		
T: I think Isla has had a bit of a 'a-ha' moment.	✓S			
T: <i>Turning</i> the landscape (<i>teacher emphasis</i>), I think it said black. There are lots there, but we might just pause there.		✓		
T: Now, night smoothed her dark hands, is the night really smoothing her dark hands, no she doesn't.	✓S			
S: (<i>calling out</i>) Simile!		✓		✓
S: (<i>calling out</i>) Metaphor!				
T: Does the night really open her eyelids?	✓Q			
Sts: No		✓		
T: No! Does her night really breathe cold air (<i>gestures the word 'cold'</i>)?	✓Q			
Sts: No!		✓		
S: (<i>calling out</i>) Metaphors.		✓		✓
T: (<i>speaking gently and theatrically</i>) Actually it's not a metaphor and it's not a simile.	✓S			
S: (<i>incredulous</i>) What?				
T: This will all be revealed, but before we do as I said, you're going to be showing be first. We're going to act it out. Now I need a brave person to be the night.	✓In			
<i>All hands go up excitedly with lots of oohing and aahing</i>				
T: Ok, hands down, these are going to be the characters.	✓			
T: We're going to have the moon; we're going to have "the night smoothing her dark hands over the green landscape,"	✓			

T: then she turns it black, so we'll just put that down on the ground (<i>holds out a large piece of black cloth</i>).	✓			
T: "She reveals a shining moon," so we need the moon to come out	✓			
T: and "she breathes cool air on to the land," so the night, what will it do? (<i>Demonstrates gently breathing over the land</i>).	✓Q, S			
T: "And fills the sky with a pin board of stars," do you know what that expression means (<i>gestures with her hands, stars glistening</i>)? So we need some children to be the stars.	✓Q, S			
T: We need a "multitude of people." We need lots and lots of people going to sleep.	✓S			
T: Then we need the night to "deposit dreams under their eyelids," so we might just pretend to open their eyelids and put the dreams in their eyelids (<i>gestures this action</i>).	✓S			
T: "And she made their bodies fit for another day."	✓			
T: "Then she allows dark deeds to go unnoticed (to students, Shh-shh), she colludes with criminals," in other words secretly she agrees, she gets on with criminals and allows them to do bad things (<i>gestures plotting and talks quietly, suggesting what 'colluding with criminals' means</i>).	✓S			
T: And "she covers everything with a cloak of secrecy." Let's see what it looks like as we act it out.	✓			
T: Now we need, now hands down, I think I might just do it this way because it's better (<i>meaning using icypole sticks</i>). ... I'm picking at random. Chooses students to act out lines of the poem.	✓			
Students get ready to act out the poem, teacher provides a few more simple instructions.	✓			
T: Are we ready?				
Sam begins narrating poem				
T: Ethan, you need to act according to what is being said, so can you just wrap that around you (<i>referring to the black cloth</i>). Take 2, shhh.	✓In			
Student narrates and others act out what the night does (<i>the student playing the night, either doesn't really understand or is nervous, as he does not act out the night's actions, but the other students are all enthusiastic and engaged and demonstrate understanding of the actions</i>).		✓		
T: One more time, can we have another night?	✓In			
Students are very enthusiastic and keen and all seem to want to take part; lots of on-task discussion.		✓		
T: Ok, back to where we were, different night.	✓In			
T: You need to listen, you need to listen to those processes, you need to listen to the verbs and you need to do the actions of the verbs. Ok let's see how this one goes. Thieves, freeze! Only move when it's your turn.	✓S			✓
Students narrates for a second time. The new night has a much better understanding of acting out the night's actions, or is more confident.		✓		
T: Well done!		✓		
T: Why do you think I asked you to act it out? Just take a minute to think about that. Mereena?	✓Q			
S: So that we could understand it better.		✓		
T: How could you understand it better?			✓Q	
S: When we act it out, we can understand.			✓St	

T: You can understand it when you act it out			✓	
T: so you're making ..., can anyone remember that word?	✓Q			
S: (<i>calling out</i>) Making a connection!		✓		
T: You're making a connection to the text by acting it out.			✓	
T: Our next job is to identify the participant and the process and if there's a circumstance.	✓S			✓
T: So I'll just grab some pencils and if I get my green, my red and my blue, we might start this together.	✓			
T: If I was to ask you to colour code and to unpack and make meaning of the text, remember when we colour code it's all about <i>chunking for meaning</i> (teacher's emphasis).	✓S			
T: We ask ourselves, what's happening, who or what's taking part and where, when, how or why, the circumstances to help us better understand.	✓S			
T: So if I was to hold this (<i>the red pen</i>), and I will go against the grain, I normally go with green first, but today I just want to say, "Who or what is taking part?" The noun.	✓Q, S			✓
T: Would someone like to come, just look at that first line, "Night smooths her dark hands over the green landscape," could someone please come and show me.	✓Q			
<i>Many students put hands up.</i>		✓		
T: Thank you Tahlia. Could you tell us first before you actually do colour code it?	✓Q			
S: I think that night is one.		✓		
T: Ask the class, would anyone agree, disagree, want to add anything else? Sam?	✓Q			
S: I want to add 'she,' the pronoun for night.		✓		✓St
T: We will do that when we come down to that, yes we will do the pronoun		✓		
S: And also down in the next paragraph we have people and stars.		✓		
T: Ok we'll take it one step at a time. So night.	✓			
<i>Student underlines night in red.</i>		✓		
T: It's a little bit tricky but we'll get the idea.		✓		
S: And also 'her'		✗		
T: Hang on a minute, we'll do night first. What is it that night does? <i>Holds up green pen, for processes.</i> One word. What does she do in that first sentence?	✓Q			
T: Night smooths" (<i>gestures smoothing with hands</i>).	✓S			
T: What does night do? What does she do?	✓Q			
T: Remember the verbs, if you can do this, it's a verb.	✓S			✓
S: She smooths.		✓		
T: Yes. Smooths is green.		✓		
T: What is it that she smooths?	✓Q			
S: Her dark hands.		✓		
T: Her dark hands. Thank you.		✓		
T: What about the part that says, 'over the green landscape?' What does that tell me? What does that answer? Daniel, good to see your hand up.	✓Q			
S: The circumstance.		✓		

	T: It is a circumstance.		✓		
	S: Where.		✓		
	T: Where (<i>with emphasis</i>). Brilliant. Come on up, and Daniel coming from you that speaks volumes. Can you please, can you over there. I'm so pleased.		✓		
	<i>Student underlines the circumstance in blue</i>		✓		
	T: 'Turning it black,' look at the word 'turning.' Mereena?	✓Q			
	S: Green.		✓		
	T: (<i>Confirming</i>) Turning is green.		✓		
	T: What about 'it black?' Sam?	✓Q			
	S: (<i>inaudible – nouns?</i>)		x		
	T: When we look at 'it ...'	✓Q			
	S: (<i>interjects</i>) It's a pronoun.		✓		✓St
	T: What are we talking about? What does the 'it' talk about?	✓Q			
	S: It talks about the landscape and it's a type of pronoun (<i>remainder of comment inaudible, but then discusses he and she</i>).		✓		✓St
	T: It is a pronoun. It is the pronoun referring to ... (<i>on the whiteboard teacher makes a red arrow between 'it' in the second line of the poem and 'the green landscape' in the first line</i>) 'the landscape.' 'It,' it's a pronoun.		✓		
	T: It's a pronoun. And what colour is it?	✓Q			
	Sts: Red		✓		
	T: Red. Yes, it is red		✓		
	T: But it's turning it (<i>referring to the landscape</i>)?	✓Q			
	Sts: Black		✓		
	T: So 'black' is red. You'll notice adjectives are also red. They take part, they're part of the 'who and the what.'		✓	x	✓
Guided instruction					
Collaborative	T: We've got, say 10 minutes, and that will allow 5 minutes for sharing time. I photocopied these poems for you and I thought that you and your partner could sit together and you could either do one together or you could do one each, and I'd like you to have a go at colour-coding. And if we just leave that (<i>the model example on the IWB</i>) like that you can refer to this and have a go at colour-coding.	✓In			
	T: Remember the green is for the (<i>holds up green pen</i>)?	✓Q			
	Sts: Verbs.		✓		✓St
	T: The verbs, the processes, what's happening.		✓		✓
	T: The red is for the (<i>holds up red pen</i>)?	✓Q			
	Sts: who and what		✓		
	T: The who and the what. And of course the blue is for the circumstances.		✓		✓
	<i>Hands out the poem and students form pairs and groups of three</i>				

	T: Everyone listen to Freya please.	✓			
	S: She... (<i>inaudible</i>)				
	T: Could you tell me who 'she' is, who are we talking about when we say 'she?' It is a pronoun or a participant. Could you put a little arrow up to 'the night,' so we know who you are talking about.	✓Q			✓
	T: So we're making our text cohesive, we're joining our text together.		✓		✓
	S: She 'opens.' 'Opens' is a process because it's what's that what she does. 'her' is another pro, (<i>hesitates</i>) pronoun.		✓		✓St
	T: It is interesting how you said 'her was a... ?'			✓	
	S: Pronoun		✓		
	T: Pronoun, yes, it is a pronoun, it is a possessive pronoun as well.		✓		
	T: I would chunk 'her eyelid' as one (<i>uses hand gesture to indicate a type of coming together</i>) because it answers the question 'what,' even though you have broken it up and you're right to do so.			✓	
	T: 'Her eyelid' answers the 'what.'		✓		
	T: Is there anything who'd like to do 'to reveal a shining moon?' Come and code and unpack the next bit. Isla good to see your hand up.	✓Q			
	T: See if everyone agrees or disagrees or would do it in a different way.		✓		
	S: 'To reveal' would be a verb.		✓		✓St
	T: Did you have green for the verb?	✓Q			✓
	T: It's something you can do, 'to reveal.'	✓S			
	S: Blue		x		
	T: Why would you say it is a blue? Can you reveal a secret?			✓	
	<i>Student nods to agree</i>		✓		
	T: It's a green. Would anyone agree that 'to reveal' is a verb?		✓		
	T: What about a shining moon? What does that answer? Isla?	✓Q			
	S: <i>inaudible</i>				
	T: It's a red, it answers ...? Or a what? What does she reveal? 'A shining moon.'		✓		

Antonia - Lesson 3 – Personification

Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: (<i>Using icypole sticks</i>) This person, what are we doing, why are we doing this, how does it make us a better learner? All these questions. Yaamin what can you tell us, what are we learning about Yaamin?	✓Q			
	S: Figurative language		✓		✓St
	T: Figurative language, yes.		✓		✓
	T: And what aspect of figurative language or what part of it?	✓Q			✓
	S: Personification.		✓		✓St

T: Personification.		✓		✓
T: Next question, why? What's wrong with just sticking to adjectives? We were so good with the adjectives, now we've got to learn something different.	✓Q			✓
S: Because the adjectives get a little bit too boring and we want to empower our writing to make it much better.		✓	✓St	✓St
T: We want to empower ourselves		✓		
S: And our writing to make it break the bar			✓	
T: We do want to raise the bar, don't we? We do want to raise the bar.			✓	
T: But let's come back to the description and redefine what you said about adjectives.	✓S			✓
T: Adjectives certainly have their purpose, they describe something and they do it so well and they help create an image in our mind.	✓S			✓
T: Figurative language does that as well but it does it in a different way.	✓S			✓
T: What do you think?	✓Q			
S: It compares things.		✓		
T: So you're describing something by making a comparison, yes absolutely.		✓		
T: Ok, so we're looking at figurative language because it is a way of making us aware of making good choices	✓S			✓
T: Now you mentioned being empowered, now that means giving us the power to make really good choices and we've got the power because we now have more knowledge and we talk about enriching our writing. Making our writing rich, not with money, but rich with descriptive language. And we certainly raise the bar every time we write. Every time we write we raise the bar.			✓	
T: And we talked about describing something by comparing it to something else and we've looked at metaphors and similes.	✓S			✓
T: Tell me a little bit about personification. In what way is that a description? In what way does that describe something? See if the person next to you knows. TPS	✓Q, TPS			✓
T: Ok Henry, would you like to describe your understanding of personification?	✓Q			
S: Well, personification is like your comparing what a human can do to something, like 'a computer had a fit'		✓		✓St
T: So you're describing the computer and it's doing something that humans do.		✓		
T: And we love the word personification. It has a little word in it, it's a little bit of a mnemonic.	✓S			✓
S: Person!		✓		
T: Person, so it's making something into a person.		✓		
S: My description of what personification is doing is, it's using verbs to try and tell us that non-human things are human and that means it can show a human quality in non-human beings		✓		✓St
T: That's it, that's exactly right. We'll come back to that later on.		✓		
T: It is the verbs that make an object a human.		✓		✓
T: You will surprise yourselves today and you will surprise me, because at the end of this session, we're going to write a poem. Firstly, together and then you'll end up writing your own, but in order for us to get	✓In			✓

	to that final stage, we'll begin by looking back over personification, a bit of revision, So let's start with a bit of revision.				
	T: We'll break up into little groups and each group will have a poem to unpack, and using your coloured pencils, the red, the green and the blue, you'll be able to identify what it is that is being personified,	✓In			✓
	T: using your green pencil, you'll be able to identify the verbs, the attributes that we give, or bring to that object to make it a human and maybe some circumstances.	✓S			✓
	T: Then we'll start as a whole class to perhaps compose a little poem and then you'll be on your own writing.	✓In			
	<i>Students watch personification video/song once again (they have watched it three times now)</i>	✓			
Teacher instruction	<i>This episode occurs about half way through the lesson</i>	✓S			
	T: This (<i>referring to mind-map teacher has created on the board</i>) is a really interesting way of unpacking, when you have a word and you put all your thinking around it.				
	T: Has anyone got an idea what we call that? Sam?	✓Q			
	S: It's just a guess, a star chart?		x		
	T: It could be a star chart! It's also a little mind-map where we just unpack all the thinking from our mind around a certain topic		✓		
	T: So here we've got the participant and here we've got all those words (<i>points to them on IWB</i>), the processes, the verbs.	✓S			✓
	T: Like waves, with all the verbs around it to make it like a human. The wind and all the things that the wind did or does to make it like a human.		✓		✓
	T: I just want to share with you what I did because now we can see what children write and they write some very amazing poems. And I reckon if they can do it, I can do it.	✓S			
	T: And I want to share it with you, and I used the same technique, I used a simple mind-map.	✓S			
	T: You'll never guess the topic I wrote on? It's something I have trouble with every single day and it is something that I think doesn't like me very much at all. And every day I feel like throwing it out the window...	✓S			
	S: The interactive whiteboard?		✓		
	T: The interactive whiteboard! And I wrote a poem about the IWB and I'm sure you'll agree with me.		✓		
	T: This is the first part of my poem. So I started off thinking I want to write about the interactive white board but where do I begin, so in the middle I put Interactive whiteboard, then I put all the verbs I could think of about the interactive whiteboard.	✓S			✓
	T: Over here, "it destroys my work," "it refuses to work" and here I've got "it's stubborn," over here I've got "it stands proud and tall," over here "it goes to sleep," over here "it really does not like me."		✓		
	T: And I'm sorry they're all negative thoughts but I just jotted them down, you can see the green, there they are, the verbs.		✓		✓
	T: And I thought, Ok, I'm unpacking my thinking: here's the participant, here are the verbs that are making it like a human.		✓		✓
	T: I'm comparing this board [<i>the IWB</i>] to a very stubborn human and this is what I came up with.			✓	
	T: And I'm really proud of my poem and I think you will be too and here it is: 'The Interactive Whiteboard'	✓			

The interactive whiteboard stands tall and proud in front of the class Intent on making my daily job of teaching very difficult It often refuses to work And will not follow my instructions Overworked and overtired It closes its weary eyes and quietly goes to sleep When it is awake, it often wastes our precious time And sometimes destroys our work I don't think the interactive whiteboard likes me.				
T: I'm going to help you write your own. But before you write your own if you can come over here and just have a little think about some of the things that we can personify.	✓In			✓
T: So take a few seconds to think about what it is that we could personify.	✓Q			
T: For example, we could personify soccer/footy boots, we could personify drooping flowers in a vase,	✓S			
T: we could personify ...?	✓Q			
<i>Many hands up</i> S: Haunted house		✓		
T: Ooo, a haunted house. So we can personify a haunted house,		✓		
T: we can personify a ...?	✓Q			✓
S: Flamingo.		✓		
T: A flamingo! Wow. A flamingo's an amazing bird, we look forward to finding out more about ...		✓		
T: It's a beautiful bird, a magnificent bird. We can personify a haunted night, a spooky night (<i>student's suggestion</i>).		✓		
T: What else can we write about?	✓Q			
S: A computer.		✓		
T: A computer! I'd like to write about a computer, absolutely! I know what I'd be writing there! Daniel?		✓		
S: Some geese.		✓		
<i>Teacher scribes suggestion on easel</i>		✓		
T: What else can we personify? Tom. Good to see your hand up.	✓Q			✓
S: A mummy.		✓		
T: A mummy? But isn't an Egyptian mummy already, was human?		✓		
S: It's dead.		✓		
T: I guess we could personify it now it's dead. Erin?		✓		
S: A horse.		✓		
T: A horse, that would be an interesting one. What else? Ariel?		✓		
S: A panda		✓		
T: So we've got quite a list and we'll just pause there.		✓		
T: From our big list, once we have an idea in our head, we can then start to unpack and create that very simple mind map that I did.	✓S			

	T: Once we have our subject in the middle, we've got our participant and just let's say, I'm going to say footy boots. (<i>Scribes</i>) Footy-slash-soccer boots.	✓S			✓
	T: In order for me to write my poem, I had to firstly unpack my thinking, I had to think, ok what is it about the interactive whiteboard that makes it like a human? So that's when I picked up my green pens and I started just brainstorming lot of verbs.	✓S			✓
	T: So I'd like you to take a minute to think about footy-slash-soccer boots. What do they do? Erin, what do they do?	✓Q			
	T: Actually I am going to make them into a scoring machine. These soccer boots become a scoring machine.		✓		
Shared instruction	T: What we have now is a little activity. Remember we're building up, building up, to us writing our own poems. These little poems were written by kids your age from all over the world, some from America, some from England, and I thought, if they can do it, we can do it.	✓S			
	T: And here's an interesting one. I won't read it them all. This one's called <i>Winter</i> , it's written by Elouise who's 10 years old.	✓			
	<i>Displays poem on IWB using the Hover Cam.</i> <i>Reads poem</i> Rain stop crying, you make the rest of the day miserable The wind is making the trees dance and wave The chimney tops are singing and the letterbox is rattling You are so sad and unhappy Just go away and make the sun smile.	✓			
	T: What is it in this poem that is being personified? What is it that is taking part? What's the subject? What are we talking about? Lots of questions!	✓Q			
	<i>Many hands go up</i> S: The rain		✓		
	T: The rain. So in this poem, the rain, although she's [<i>the author</i>] called it [<i>the title of the poem</i>] 'Winter,' she's saying, "Rain, stop crying."		✓		
	T: And what are some of the processes, some of the verbs, that Elouise has written, or chosen to write about the rain, to make it ...?	✓Q			
	<i>Not many hands up</i>		✗		
	T: Like a human.		✓		
	T: What are some of those verbs?	✓Q			✓
	<i>Three to four hands up</i>				
	T: Someone over here without their hand up (<i>points to a group of students</i>). Preetha what would you say?	✓Q			
	S: Ah, umm.		✗		
	T: What is she asking the rain to stop doing?	✓Q			
	S: <i>inaudible</i>		✗		
	T: Stop?	✓Q			
	S: Crying.		✓		

T: So in a moment I am going to ask you in a little group of two or three, using your coloured pencils to colour-code your poem.	✓In			
T: Let's have a look here. If this was my group and I was to choose the process and the participant. If I was to take one line at a time.	✓S			✓
T: It's called <i>Winter</i> . So who or what is participating in my poem?	✓Q			
S: <i>inaudible</i>				
T: Thank you, come on up and show us (<i>teacher holds out red pencil</i>).		✓		
T: Asha come and highlight it here [<i>on the poem projected onto IWB</i>].		✓		
S: <i>Inaudible, unsure about whether Winter was correct.</i>		✗		
T: No, I think you were right when you said winter. Just come up and put a little line under winter.		✓	✗	
<i>Students highlights winter</i>		✓		
T: In the first line, "Rain, stop crying."	✓S			
T: Once again, the process, what is the verb? What do we ask the rain to do? (<i>A number of hands go up</i>) Mereena?	✓Q			✓
<i>Student highlights 'stop crying.'</i>		✓		
T: And who or what are we personifying?	✓Q			
<i>Student highlights 'rain'</i>		✓		
T: Excellent. So I think you're getting an idea.		✓		
T: What I'd like you to do in a moment, I'm going to give you different little poems, let's say no more than 10 minutes, in that time slot, I'd like you and the person in your group of three, so you and the other two people in your group, using your red, your green and your blue pencil, see if you can colour-code your poem.	✓In			
T: I'm asking you to look out for what it is that is being personified and what are the human qualities and as we said before they are the verbs	✓S			✓
T: What are the verbs that this participant is doing to make it more human, to make it human-like?	✓Q			
T: After 10 minutes I'd like you to be prepared to report back. Firstly, by telling us the title of your poem and what it is that is being personified and then could you please report back, maybe two verbs.	✓In			✓
T: [<i>Models response</i>] So in this poem called Winter, the rain was asked to 'stop crying' and the sun was asked 'to smile.' So there are my two verbs. The sun to smile and the rain to stop crying.		✓		✓
<i>Teacher hands out poems and sorts students into groups.</i>				
<i>In the final third of the lesson the teacher models how to write a personification poem – the episode becomes one more of shared instruction than purely modelled</i>	✓Q, TPS			
T: What else could they do? Just to begin with think about where are they? Turn to the person next to you. Where are these footy-slash-soccer boots? TPS				
T: So just like my poem over here, I'm going to begin by thinking where is it? Where are my footy-slash-soccer boots? [<i>Scribing on easel</i>] Perhaps they lie under the bed? Or perhaps they're hiding in the cupboard? Are they overworked? Perhaps they're hiding in a smelly cupboard?	✓			
T: What else do I know about my soccer boots?	✓Q			

S: They're messy and smelly.		✓		
T: So they're smelly. They're probably very smelly.		✓		
T: I'm going to write that down in red because that's a lovely descriptive adjective, messy, smelly.		✓		✓
T: Beautiful descriptive language.			✓	
S: They're in Target.		✓		
T: They're in Target. They could be in the store Target, waiting to be purchased. (<i>Scribes</i>) So they're waiting.		✓		
T: [<i>Recaps</i>] So these footy-slash-soccer boots, they're really a scoring machine, they're lying in wait, they're waiting under the bed, perhaps they're hiding in the cupboard, they're waiting, waiting for their moment of fame.	✓S			
S: The boots were kicking the ball as fast as (<i>inaudible</i>) ...		✓		
T: Another? (<i>points to figurative language display board</i>) Simile?	✓Q	✓		
S: That's where I got it from.		✓		
T: Brilliant, absolutely brilliant.		✓		
S: The soccer boots go crazy (<i>EP scribes on easel</i>)		✓		
T: When we have got all of our verbs, our processes, we can start to think about putting those thoughts together to make a little poem of 3 or 4 verbs.	✓S			✓
T: So I begin with my title. [<i>Scribes on easel</i>]	✓S			
T: Who can tell me where the footy boots are? The footy boots lie ...?	✓Q			
S: In a bag.		✓		
T: They lie in a bag. [<i>Scribes on easel</i>]		✓		
T: The footy boots lie in my ...?	✓Q			
S: Bag.		✓		
T: Stretch it out (<i>mimes stretching movement with hands/arms</i>)			✓	
S: Dark, scary and smelly bag		✓		
T: [<i>Scribes on easel</i>] In my dark, dirty, smelly bag.		✓		
T: What are they doing? What are they doing in there? Are they sleeping? Are they waiting? What are they doing? Turn to the person next you, what are they doing? <i>TPS</i>	✓Q, TPS			
T: Joe, what are they doing?	✓Q			
S: They're waiting and hoping.		✓		
T: [<i>Scribes on easel</i>] They lie in wait, hoping to ...?	✓Q			
S: Kick a goal!		✓		
T: Hoping to?	✓Q			
S: Eat victory pizza!		✓		
<i>EP gestures astonishment at student's response</i> T: Eat victory pizza!		✓		

	T: <i>[Scribes on easel]</i> Eat victory pizza again!		✓		
	T: What are they doing?	✓Q			
	S: They're jumping up and down trying to get out so they can eat pizza.		✓		
	T: <i>[Scribes on easel]</i> Ok, they jump around.		✓		
	T: Why are they jumping around? They jump around trying to escape to become ah, um ...	✓Q			
	Sts: To eat victory pizza!		✓		
	T: To become the scoring machine of the decade		✓		
	T: So that took us a minute. I'm not exactly very, very happy with that, but it is a draft copy	✓S			
	T: and I might come back to that and change some words.			✓	
	T: So far what have we got? Who can read it, our personification poem about the footy boots?	✓			
	<i>Many hands go up</i>		✓		
	T: What have we got there please Hayley? What have we got? Can you read it out please?	✓			
	S: The footy boots lie in my dark, dirty and smelly bag. They lie in wait, hoping to eat victory pizza again They jump around trying to escape to become the scoring machine of the decade.		✓		
	T: That's not a bad, very quick first draft	✓S			
	T: and I could come back to that and perhaps add more, change more. I've got the word 'lie' twice. I don't like that. I think I can 'bump that up' by changing that word using a synonym. <i>[Teacher reads poem aloud again]</i>			✓	
	T: Saskia?	✓			
	S: Is it supposed to be 'like in wait.' <i>(Student seems confused about this turn-of-phrase)</i>	✓Q, St			
	T: They lie ... in ... wait <i>(teacher mimes with hands, separating the words)</i> . Are you thinking 'lying, they are lying?'		x	x	
	T: Ok, what I'd like you to do, come back to this list, it's just a suggestion list and choose a topic. Choose a participant that you would like to personify. When you've chosen it, you can do this with a partner if you like, then come up with two or three little sentences and voila, you have completed and composed a personification poem just like those poems I gave you from those other children around the world.	✓In			✓
	T: Then brainstorm some of those verbs that will make your poem come alive and compare it to a human give it those human qualities.	✓In		✓	✓
	T: And you can see here my verbs that I've underlined in green	✓S			✓
Guided instruction					
Collab-orative	<i>Students unpack poems.</i> <i>Students come back to mat to discuss their poems</i>				
	T: <i>(Addressing first group)</i> People in Preetha's group, firstly, can you tell it what it was that was being personified?	✓Q			
	S: The wind		✓		

T: Ok, so we've got the wind (<i>Writes on IWB</i>).		✓		
T: Could you please tell us four things, four attributes that the wind was doing? What was it that the wind was doing that made it like a human?	✓Q			
<i>Students respond with processes from the poem</i>		✓		
T: It was screaming. Scratching. Running. And racing. (<i>Scribes on IWB</i>). And it was probably doing more but that will do just for now.		✓		
T: So we're beginning to see how the wind was personified by using these verbs to compare it to a human.		✓	✓	✓
T: Let's go to a different group. What was it that was being personified?	✓Q			
S: We had waves.		✓		
T: Does it have a title?	✓Q			
S: Scary poem		✓		
T: Isla, Erin, tell me one of the things that is personified	✓Q			
S: The waves		✓		
T: Ok, the waves.		✓		
T: And some of the verbs that were used to compare it to a human?	✓Q			
Sts: Collapse, lashed, pound and screamed. <i>Teacher scribes on IWB</i>		✓		
T: Ok let's have a look at another one. Tahlia? Your title, has it got a title?	✓Q			
S: Scary		✓		
T: Scary. And what was one of the things?	✓Q			
S: The sea		✓		
T: Ok so we've got the sea and how was that personified? What did it do, what did the sea do that was like a human?	✓Q			✓
S: Collapsed.		✓		
T: Collapsed, is that the same as this one up here (<i>pointing further up on IWB</i>)?		✓		
T: Sam do you have a different one?	✓Q			
S: I have one called <i>The Wind</i> .		✓		
T: Is it the same as this one up here?	✓Q			
S: I don't believe it is, I can't see anything the same. I had blowing, cheering, humming and whispering.		✓		
T: So that just gives us an idea		✓		
T: Poppy do you want to add another verb?	✓Q			
S: Rips, playing, and there's telling <i>Teacher transcribes on IWB</i>		✓		
<i>In the final episode, students read examples of their personification poems Many students put their hands up, wanting to share their writing.</i>				
S: My poem's called Haunted House. The door creaked as I entered the house		✓		

The wind howled and the windows rattled The tree branches slapped against the window The stairs creaked as I climbed them The sea howled as sea foam sprayed the window I feared for my life My screams echoed.				
T: Wow! I can just visualize that.		✓		
T: And that's what you're doing, when you're personifying you are creating an image in the mind of the reader. I can actually visualize what I am hearing.			✓	✓
T: Henry?	✓			
S: "The ghost is begging for peace before he kills me" and I did dangerous and creepy...		✓		
T: So Hamish you've got some fantastic describing words. You've got some really rich adjectives there		✓		
T: Now don't forget, what is it doing? Is it creeping, is it ripping, is it tearing, is it slashing. Ok, you've made an incredible start.			✓Q	
T: Anyone over there who would like to share?	✓			
S: Mine is The Haunted Gym, but we might change the title. The beam squeaks with just a tiny mouse step The (<i>inaudible</i>) covers itself with spider webs so people never dare to touch it The bar grabs your hand and pulls you down The heaters break down as it tries to whistle.		✓		
T: Sam what have you written?	✓			
S: I've written about day and night and a few of mine are, 'Night casts an eerie glow onto the street.' 'It triggers the tap to make people sleep.' 'Day waits during night's evil region/breathing? for the first hint of sunlight' and 'showers happiness on to people.'		✓		
T: Oh that's lovely.		✓		
T: Over here. Asha.	✓			
S: We did soft serve! [<i>Mostly inaudible</i>] It makes itself comfy in my tummy.		✓		
T: Sounds lovely!		✓		
T: Isla.	✓			
S: 'The teapot' The teapot sits proudly on the table proudly waiting for someone to pour a delicious, warm and soft tea. She waddles over to the popular cakes and blows her steam angrily. Her tea is as warm as a woolen blanket and as delicious as the popular cakes on the other table		✓		
T: Oh and some similes thrown in, just for good luck!		✓		✓
T: Is there anyone who hasn't shared, who would like desperately to share? Mereena and then Yaamin.	✓			
S: My topic was computers		✓		

	It brings magic to the world Hold the knowledge of the world Like to hide in a computer bag Sits proudly on my desk				
	T: Yaamin, last one.	✓			
	S: The car roared into life when the key turned It was waiting for [<i>inaudible</i>], blinking its headlights. It was ready to go on a journey It was ready to get its fuel full.		✓		
Katie - Lesson 1 – The Little Wooden Duck					
Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: So what we're going to do today is we're going to start something that is going to take us a few times or a few lessons to finish. So we're not going to get it all done today because we have to finish at 10.30. So we'll just start this and go as far as we can and what we're going to do is we're going to read <i>The Miracle of the Little Wooden Duck</i> and then we're going to go back through the book and look at some of the words that the author Margaret Wild has chosen and then we're going to talk about those words and how they might help us to tell the story back to each other and do some writing about it.	✓			
	T: Who has read this story before? Does anybody know this book or know what happens in this book?	✓Q			
	T: Well that's lucky it's going to be new for everyone!	✓			
	T: Do you know it Daisy? You've read it before? Can you remember it very well? Not really?	✓Q			
	T: So we're just going to have a really fun read and then we will go back through and look at these special words.	✓			
	T: Are you ready? Ready to listen? Beautiful.	✓Q			
	T: So <i>The Miracle of The Little Wooden Duck</i> and its written by Margaret Wild and the illustrator is Dee Huxley, she drew the pictures.	✓S			
	T: And actually before we keep going, someone in the other class noticed a little bit about what they thought the story might be about just by looking at the picture.		✓		
	S: I think it might just be about the duck and someone who made him.		✓		
	T: Why do you think someone made him? Don't you think that duck is alive?	✓Q			
	S: No I think they made it themselves		✓		
	T: How do you know the duck's not alive?	✓Q			
	S: Because it says wooden duck.		✓		
	T: Ah, because it says wooden duck		✓		
	S: It might be an ancient duck.		✓		
	T: An ancient duck!		✓		
	T: A very, very, very old duck.			✓	
	S: Yeah, it looks like one.		✓		

	S: It looks like it's alive, wooden might just be its name.		✓		
	T: I could be alive Toby reckons, it might just be its name, part of its name is wooden, it doesn't necessarily mean that it's not alive. Ok.		✓		
	S: Because it says miracle		✓		
	S: That means that it's like a miracle because it's a wooden duck but it turns alive.			✓St	
	Sts: Oooh! Ohhh!		✓		
	T: Gee we've got some switched on thinkers in here this morning!		✓		
	T: OK, so some people picked up on the word wooden, and they thought well that must mean this duck isn't alive, but Remy has picked up on this word, miracle.	✓S			
	T: What does this word mean? What do you think it means Remy?	✓Q			
	S: I think it means like something that's really, really, really amazing.		✓		
	T: Something that is really, really, amazing. A miracle is something that is really amazing.		✓		
	T: Oh, Jack said something to do with changing. Oh, good thinking!		✓		
	T: We won't take any more ideas, but that's enough to make us think what might happen to this little wooden duck if it's going to be a miracle. It's very interesting isn't it?	✓S			
	<i>Reads book</i> <i>Teacher places emphasis on some of the verbs: blowing, gleamed, gazed, listened to Frogs croaking, jumping</i>				
Teacher instruction					
Shared instruction	T: Ok, now I'm going to ask you a question. So listening carefully and ready because I could be asking anybody, shh. Ok how does Annie feel about the little green duck? How does she feel about it? Stella?	✓Q			
	S: She feels really happy and she loved it a lot.		✓		
	T: Did Margaret Wild say "Annie was happy to have the duck back and she loved it a lot?"	✓Q			
	Sts: No. No.		✓		
	T: How do you know that she felt that Stella?	✓Q			
	S: because she always used to sleep with it and she loved it. That means she's happy		✓		
	T: Oh, so Stella said she used to sleep with it and hug it.		✓		
	T: Does anybody else know what Annie used to do? Or what Annie did that showed us how she felt about the duck?	✓Q			
	S: She stroked it and hugged it.		✓		
	T: She stroked it and hugged it.		✓		
	T: What else did she do?	✓Q			
	S: She slept with it.		✓		
	T: She slept with it. I don't know if that was in the book but she probably did.		✓		
	T: Jack?	✓Q			
	S: Talked to it.		✓		
	T: Talked to it.		✓		

T: What was that word at the very beginning and it wasn't talked?	✓Q			
Sts: <i>calling out answers</i>		✓		
T: No it wasn't speak.		✓		
S: Whispered		✓		
T: Ah, Remy said it. Whispered.		✓		
T: So Jack is right, she did talk to it. She whispered to it.		✓		
T: What else did she do?	✓Q			
S: She gazed into its eyes.		✓		
T: She gazed at it.		✓		
T: How is gazed different to looked or stared? If I stared at Campbell, how do you think that is going to make Campbell feel? (<i>Imitates staring at Campbell</i>)	✓Q			
S: Good!		✓		
S: No, bad.		✓		
T: If someone is staring at you, if there going (<i>imitates staring</i>), does that make you feel loved?	✓Q			
Sts: No.		✓		
T: So how is staring different to gazing? If you're gazing at something, how is that different to staring?	✓Q			
T: What are your eyes kind of doing? What are your eyes showing if you're gazing?	✓Q			
T: It's a bit different to staring. Hamish?	✓Q			
S: It's showing happiness and love.		✓		
T: Your eyes are showing happiness and love.		✓		
T: And do you know what someone said from the other classroom, which I thought was a really good description? They said it's looking at someone with gentle eyes. Isn't that a beautiful way to say gazing?			✓	
T: So when Annie is gazing at the little wooden duck, she not staring at it like (<i>imitates staring</i>), she's not frowning at it, she's not glancing at it quickly – she's actually gazing which means she's feeling loving towards it, isn't she?			✓	
T: We know that she loved the duck, people said she held it, she stroked it, she whispered to it, she gazed at it.		✓		
T: So I'm going to write those on the board and I want to see if you're clever enough to tell me something about these words. This is going to be really tricky.	✓			
T: Annie gazed at the duck, she stroked it, she held it, she whispered and there was something else that she was doing. I'll read this to you and you have a listen. "She whispered into its ears, <i>wishing</i> (<i>teacher emphasis</i>), it could hear, touched its beak, <i>wishing</i> it could speak, she held it close, <i>wishing</i> it could love her back. What else is she doing?	✓Q			
S: She was wishing it was alive.		✓		
T: Wishing. Ok. Now I wonder, we had the word touched as well didn't we. These are all the things Annie did to the duck.	✓S			
T: Now can you do all these things?	✓Q			

T: Can Rowan wish that his mum had packed him Tim Tams for recess? Can he be sitting there wishing right now?	✓Q			
Sts: Yes. Yes.		✓		
T: Is it something that he can do?	✓Q			
Sts: Yes.		✓		
T: Could I see him doing it?	✓Q			
Sts: No.		✓		
T: I can't see him doing it but he is		✓		
S: It's in his head.		✓		
T: He is doing it. It's in his head. It's something he can do.		✓		
T: Can you stroke your pet at home?	✓Q			
Sts: Yes.		✓		
T: Can you hold something? Can you do that?	✓Q			
Sts: Yes.		✓		
T: Can you whisper? Is that something you can do?	✓Q			
Sts: Yes.		✓		
T: Can you touch something? Is that something you can do?	✓Q			
Sts: Yes.		✓		
T: Ok, so these are all words that you can do. They're things you can do, so they're doing words	✓S			
T: Do you know what we call those words?	✓Q			
T: They have a special name. All those words of things that you can do. We call them something special in our language.	✓S			
S: Verbs.		✓		✓St
T: Aww! How clever is that! Put your hand up if you knew that doing words, action words are called verbs?		✓		✓
Sts: <i>Put hands up</i>		✓		
T: Well done!		✓		
T: All those words that Margaret Wild used to show how Annie felt about the duck were all verbs because they are all doing action words. They are all things that you can do.		✓		✓
T: And Margaret Wild is very, very clever at showing people what her characters are like by what they do. She doesn't tell you, she doesn't tell you that Annie liked the wooden duck. "Annie loved the duck, Annie thought the duck was nice." She doesn't tell you that at all, ever, does she? But you knew it.			✓	
T: You knew because of what she...	✓Q			
Sts: Did (<i>students say this without prompting from teacher</i>)		✓		
T: Did.		✓		
T: Because of her actions, her actions showed you how she felt and that's a very clever way to write, to use verbs like that.			✓	✓

T: So we're going to just see how clever you are, we're going to go back through the book and we are only going to write up the verbs on our alphabox. Are you ready to help me with this?	✓			✓
T: "Once upon a time there was a little wooden duck."	✓			
Sts: (<i>calling out</i>) Wooden. Wooden.		✗		
T: Can you do wooden?	✓Q			
Sts: (<i>resounding</i>) No.		✓		
S: It's not a thing.		✗		
T: Is there any action? Is anyone doing anything in that sentence? "Once upon a time there was a little wooden duck."	✓Q			
Sts: <i>unsure</i>		✗		
T: No, so there are no verbs in this sentences.	✗S			
S: Yeah duck! You can duck.		✗		
S: Sitting. The duck is sitting on the window sill.		✗		
T: But it doesn't say he is sitting. Ok,		✓		
S: Duck, you can duck.		✗		
T: Duck, you can duck, but that's not the way the word duck is used in this sentence.		✓		
T: That's used as the name of it.		✗		
T: So I'm only going to be looking at hands up this time. "It had painted eyes, a painted beak and green painted feathers." Is anything or anyone doing anything in that sentence? Tilly?	✓Q			
Sts: <i>hands up</i>		✓		
S: No.		✓		
T: No, Charlotte is saying "No verbs in that sentence." Good girl.		✗		
T: "The duck sat on the sunny window sill." <i>Looks at students for answers.</i>	✓Q			
S: Sat		✓		
T: Sat. Ok "of Annie's bedroom, high above the river that <i>flowed</i> below" (<i>teacher emphasis</i>)	✓Q			
S: flowed		✓		
T: Flowed		✓		
T: yes, because what is the river doing?			✓Q	
Sts: moving		✓		
T: Flowed, it's flowing. Ok, so there's our two action words.		✓		
T: "Everyday Annie picked up"	✓Q			
Sts: picked. Picked up		✓		
T: Picked up, that's an action isn't it?		✓		
T: "the little green duck and stroked it."	✓Q			
Stds: <i>excited, calling out</i>		✓		
T: Toby?				
S: stroked		✓		

T: "She gazed into its eyes, wishing it could see"	✓Q			
S: <i>calling out</i> , see!		✓		
T: Ashley?				
S: gazed		✓		
T: Gazed, good girl.		✓		
T: "wishing it could see." What she's doing, what's Annie doing?	✓Q			
S: wishing.		✓		
T: Good girl Milly, wishing.		✓		
T: "She whispered into its ear." What's she doing?	✓Q			
S: <i>calling out</i> , whispering.		✓		
T: Ronan, what did she do?.	✓Q			
S: She whispered into its ear		✓		
T: Whispered. Ok.		✓		
T: Picked up, gazed, stroked, wishing, whispered. Ok.		✓		
T: "She touched its beak"	✓Q			
S: touched		✓		
T: Touched.		✓		
T: "wishing it could speak." "She held it close." What's she doing? Milly?	✓Q			
S: Holding it.		✓		
T: Held. Good girl.		✓		
T: "One afternoon a great gust of wind." Now these words tell us a bit about what the wind is doing, have a listen, if you can hear some verbs about what the wind is doing, ok.	✓S			
T: "One afternoon a great gust of wind tore through Annie's town." Violet?	✓Q			
S: Tore and gust.		✓		
T: Good girl.		✓		
T: Tore, because can the wind tear things off things?	✓Q			
S: No.		✗		
T: Can it tear leaves off their branches?	✓Q			
S: It can actually		✓		
S: Yanking		✓		
T: Yanking, yanking off roofs. Stella?	✓Q			
S: Gusts.		✗		
T: A great gust, so the way that gust is used, I suppose it's more describing the wind.		✗		
T: But you could say that there was a gust of wind and that would be a different way to put that.		✓		
T: That's a bit tricky that one, I'll have to come back to that one.		✗		
T: So tore, yanking off roofs, shoving over fences.	✓Q			
S: shoving.		✓		

T: Shoving. Jack you're listening.		✓		
T: "Toppling trees." Ronan?	✓Q			
S: Toppling		✓		
T: Toppling, good boy.		✓		
T: "And blowing the little green duck off the window sill." Is it doing something Hamish?	✓Q			
S: Blowing		✓		
T: Blowing, ok.		✓		
T: So Annie runs down and tries to look for it. We'll skip over that for a minute. Now have a listen to the words that tell us about what happened to the duck in the water.	✓S			
T: Are you ready? "The little green duck had disappeared. It was tumbling and ...?"	✓Q			
Sts: <i>calling out</i> , tumbling		✓		
T: Tumbling. And, tossing. "It catapulted"	✓			
Sts: <i>calling out</i> , catapulted		✓		
T: Does anybody know what a catapult is?	✓Q			
Sts: <i>calling out answers</i>				
S: It's where you have this big piece of wood and it has this circle and you can put rocks in it and then you wind it up and then you throw it out.		✓		
T: So Lucas are you saying it's sort of like you wind the wood back with the rock on it and you let it go and it goes 'pfool' (<i>mimes action</i>). That's the catapult.		✓		
T: So Margaret Wild is saying that the duck was going like this (<i>mimes catapult</i>) down the river.		✓		
T: She could have said "the duck went along the river," couldn't she, but she said " <i>catapulted</i> " (<i>teacher emphasis</i>) so in your head, you're thinking, "this poor duck is just going pfool, whoo, whoo, down the river (<i>mimes catapulting, circling action</i>)."			✓	
T: "It somersaulted." What does somersault mean?	✓Q			
Stds: <i>lots of miming of somersaulting</i>		✓		
S: It means this (<i>mimes somersaulting</i>)		✓		
T: Somersaulting. <i>C mimes</i> . My goodness this poor duck.		✓		
T: Ok, listening back again. We're nearly finished finding these words. Are you ready? "It hurtled"	✓			
S: <i>calling out</i> Hurtled		✓		
T: "down a waterfall and plunged (<i>mimes plunged</i>) and there it lay sinking into the mud."	✓Q			
S: <i>calling out</i> , sinking		✓		
T: So it's doing lots of things isn't it, the duck.		✓		
T: Ok, now we're on to the fish bit. Have a listen to the word that's a really good word here.	✓S			
T: "A fish came and it scooped (<i>mimes scooped</i>) up the little wooden duck."	✓Q			
Sts: <i>calling out</i> , scooped		✓		
T: So MW didn't say "it picked it up with its mouth, it put it in its mouth"			✓	
Sts: <i>calling out</i> , scooped up		✓		

T: She said, "scooped" (<i>mimes scooped again</i>).		✓		
T: So you get a better picture of what the fish did don't you?			✓	
T: "The fish carried" Is that something you can do, carry?	✓Q			
Sts: Yes.		✓		
T: "Carried the duck to a serene place where everything, the trees, the rocks, the reeds <i>gleamed</i> (<i>teacher emphasis</i>) like silver." What were the trees and the rocks and the reeds doing? What were they doing? Clancy?	✓Q			
S: Glowing.		✓		
T: They were glowing, good boy, they were gleaming, weren't they in the moonlight.		✓		
T: "The little green duck sat motionless." What does that mean?	✓Q	✗		
S: Not moving.		✓		
T: It's the opposite to motion isn't it?		✓		
T: And in motion means going really fast or moving and motionless means very, very still. Margaret Wild could have said "sat still" but she didn't she used "motionless" because that gave us a better picture of how still is was.			✓	
T: "It sat motionless as the moonlit magic touched its eyes, its ears, its beak and it thought, I can see, I can hear, I can speak." What was the duck doing? Did it say I can see?	✗Q			
S: No, oh yes it did.		✗		
T: What did it do? Toby? It didn't say it out loud. It just (<i>points to head</i>)	✓Q			
S: Thought		✓		
T: It was thinking to itself. It thought didn't it.		✓		
T: So that's something you can do, that's still an action word isn't it? That's a verb.			✓	✓
T: "And then it tucked its head." "Tucked it" (<i>mimes tucking</i>). Is that something you can do?	✓Q			
Sts: Yes		✓		
S: Tucking		✓		
T: "Under its wing and was listening to its heart beating" because it couldn't believe it was alive. And then it's thinking again, it thought back to Annie on the window sill and then "it flapped its wings"	✓S			
T: and then what did it do after it flapped its wings? Alex what did it do?	✓Q			
S: It flied		✓		
T: It flew, good boy.		✓		
T: So that's a really important word too to tell us what it's doing.			✓	
S: calling out, "Took off" would be better.			✗	
T: And it flew as fast as it could.	✓			
T: Turn around and have a look at the smart board for me. Tomorrow what I am going to do, is we're going to choose some of those action words, some of those verbs, that Margaret Wild has used to show us what Annie and the duck were like, what the wind was like, how the duck moved through the water.	✓In			✓
T: We're going to choose some of those and I am going to choose people who are really steady and listening, I'm going to write just one word on a sticky note and I am going to see if you can think of where	✓In			

	that words comes in the book and try and think of a sentence for that word. It doesn't have to be the same as the one in the book.				
	T: Ok so I want you to have a look up there for me now and I'm going to choose one person who can tell me a sentence about one of those words. Have a look at them.	✓In			
	T: Hamish is there one that you could do a sentence for?	✓Q			
	S: "The little duck somersaulted through the river then plunged down to the bottom and started sinking into the mud."		✓		
	T: So Henry just gave me three words, somersaulted, plunged, sinking.		✓		
	T: So that's what we're going to do tomorrow, have a go at working out a sentence that can go with one of those action verbs and then we're going to see if we can tell that story back in our own words. The only words that we have to include are the verbs that have come out of the book.	✓In			✓
	S: <i>comments on the verbs</i>		✓		
	T: There were a lot of verbs. Josh just said to me, there were a lot of verbs that came out of that book		✓		✓
	T: because Margaret Wild doesn't like to tell you about her characters she likes you to work out what they're like through showing you. She shows you because of what they do and that's a really, really powerful way to write.			✓	
	S: She uses verbs a lot.		✓		
	T: She uses verbs a lot.		✓		
	T: So we're going to see if you can do that too when you tell us the story back.	✓			
Guided instruction					
Collaborative					
Independent					

Katie - Lesson 2 – The Story So Far

Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: In the book we talked about some very particular words that Margaret Wild was very good at using and we only looked at those words, they were the only ones that we got out and put on the alphabox weren't they?	✓S			
	T: Can anyone remember what kinds of words they were? Stella?	✓Q			
	S: Gleaming?		✗		
	T: Good girl, gleaming was one of those words		✓		
	T: Can you remember when the words are altogether, we call them something, because they do something in the sentence.	✓S			
	T: Remy?	✓			
	S: Verbs		✓		✓St
	T: They're verbs,		✓		
	T: But what do verbs do? What do they do in the sentence? Lochie?	✓Q			
	S: They sort of mean nouns?		✗		✓St
	T: Not quite but good guess.		✗		
	T: What do verbs do, what's the reason that we have them in a sentence? What's their purpose? Why do we need them? Billy?	✓Q			✓
	S: They're doing words.				
	T: They are doing words,				
	T: So what do verbs tell us about?	✓Q			✓
	S: The story.		✓		
	T: They do.		✓		
	S: They tell us about the story		✓		
	S: If we don't have verbs we don't know what the story is about.			✓St	✓
	T: If we don't have verbs we won't know what is (<i>gestures 'what'</i>), starts with 'h,' what is "hap – hap?"	✓Q			✓
	Sts: Happy?		✗		
	Sts: Happening?		✓		
	T: What is happening.		✓		
	T: Why won't we know what is happening without verbs? Because verbs tell us about the?	✓Q			✓
	Sts & T: the action.		✓		
	T: So they are doing words. They are action words; they tell us about what is happening.	✓S			
	T: So Margaret Wild is very good at using verbs in her writing because she does not tell us anything about how Annie and the duck feel about each other, does she?			✓	
	T: So how do we know, she never ever says Annie loved the duck, she never said the duck loved Annie, so how did you know?	✓Q			

S: She used verbs.		✓		
T: She used verbs		✓		
T: So what did they tell you?	✓Q			
S: They told us, what Annie was feeling about the duck and how the duck was feeling about her.		✓		
T: Through what they ...?	✓Q			
S: what they did.		✓		
T: Through what they did		✓		
T: So what did Annie do that told us that she loved the duck? What did she do, what were her actions?	✓Q			
S: She patted it		✓		
S: She stroked it.				
T: She stroked it, she hugged it		✓		
S: She gazed at it.		✓		
T: Good boy		✓		
T: and remember the difference between gazed and staring and looking.	✓S			
T: What were the differences between those? Lochie?	✓Q			
S: Well with staring it looks like you are being nasty, but when you're looking at it kindly, you're not staring at it, you're not being nasty		✓		
S: it's like you're putting love into the thing that you're glancing at.			✓St	
T: That's a really lovely way of explaining gazed Lochie.		✓		
T: So Lochie was saying that it's like you're putting love into the thing that you are gazing at. So staring is kind of nasty and doesn't have a good feeling about it but gazing means you are looking at it lovingly.			✓	
T: So Annie's actions, what she did, told us how she felt about the duck.	✓Q			
T: Margaret Wild uses verbs to make her characters come to life, doesn't she? She uses their actions to paint a really good picture in our head about what that character is like.	✓S			✓
T: That's what we're going to try and do when we're doing our writing and see if we can get good at doing that too.	✓S			
T: Because readers love to read about the actions of the character in the story because it tells them a lot about the character doesn't it?			✓	
T: I want you to have a look at the Smart Board and have a look at all the words, all the verbs, that we pulled out of book. So remember that all of those words that we pulled out of the book were verbs. We didn't pull out the 'the,' we didn't pull out 'and'	✓S			✓
S: (<i>In the background</i>) 'and' is a joining word.		✓		✓St
T: We didn't pull out Annie, we didn't pull out river. We only pulled out the words that told us what things were doing, that told us about the action, because they're the words that we want to learn more about.	✓S			
T: We want to learn how to use them in our own writing a lot better.			✓	
T: So what we're going to do today is we're going to use those words to help us to retell the story and this is very, very tricky. So very quickly we are just going to remember what happened (<i>Quickly recaps and lists the verbs in the story</i>).	✓			

Modelled instruction					
Shared instruction	T: I'm going to give you some words and I will hold the word up and see if someone would like to make a sentence with that word, a sentence that happens somewhere in the story. It doesn't have to be the same sentence that Margaret Wild had but it's what you remember from the story using that word, ok?	✓In			
	T: So this is the first word. Scooped. I wonder if you have can have a think to yourself about a sentence that you could use the word scooped in, that happened somewhere in the story.	✓S, Q			
	Sts: <i>many put their hands up to try out the sentence</i>		✓		
	T: Ruby would you like to have a go at that? You come and stand on the other side of that table while you're thinking about it. And I've got another one for someone.	✓			
	T: Who thinks that they could think of a sentence that might go with this word?	✓Q			
	T: Remember these are all action, doing words.	✓S			
	T: Tilly?	✓			
	T: T: I love this word; I like the picture I get in my head when I read this word. Plunged. Plunged.	✓S			
	T: Who remembers where that word was used in the story and a sentence that you might be able to use that word in. Amelie, do you want to come and have a go?	✓Q			
	T: One more person. This is another beautiful word that I really like. You get a good picture in your head with this one too. Gleamed.	✓S			
	T: Think about where that happened in the story and what you might be able to say for that.	✓S			
	T: Ok, Blake.	✓			
	T: And last one.	✓			
	T: And I also love this word too because this one tells you a lot about someone is feeling and thinking. It tells you all about their feeling and thinking just with one word.	✓S			
	T: That's why verbs are so important because they can create such a powerful picture in your head.			✓	
	T: Lochie, I might give that one (<i>gazed</i>) to you because you described what that meant so well before.		✓		
	T: You think about what kind of sentence you might use that word in.	✓			
	T: What we're going to do is ask the students to say the sentence for their word. They might even change it as they say it or the next time we ask them they might have changed it because they were thinking a bit more, but that's ok. Alright Ruby, big voice, are you ready?	✓S			
	S: When a big gush of wind came along and knocked the duck off of the window sill and into the river and it splashed into the river and sunk to the bottom, a small glowing fish came and scooped it up.		✓		
	T: Wow, my goodness with just one word, look how much story telling Ruby got out of one word.		✓		
	T: Ok, Tilly.	✓			
	S: The wooden duck sat on the window sill and it was looking at Annie in the bed.		✓		
	S: The duck plunged into the water.		✓		
	S: Annie gleamed at the duck with love.		✓		
	T: Ok, Annie gleamed at the duck with love.		✓		
	T: Someone have a little think about how they might be able to help Blake with that word.	✓In			

T: Maybe what we didn't really do was remind each other what that meant.	✓S			
T: Can anyone help Blake with what gleamed means?	✓Q			
S: Shiny.		✓		
T: So something shining down on something and then it's gleaming (<i>gestures</i>).		✓		
T: What part of the story was that in?	✓Q			
S: It was about when it came to life.		✓		
T: Yep, the moonlight was shining down on to the water and the water was gleaming.		✓		
T: Do you want to come back to you Billy while you think? Lochie.	✓			
S: Annie gazed into the duck's eyes until one day the duck, a gust of wind blew the duck off the window sill into the river and then a shiny fish came and scooped it up in its mouth and brang it to a calm place where it came to life.		✓		
T: So you told us lots and lots of the story then, that was really good remembering then Lochie well done.		✓		
T: So what we might do though is not include the bit about being knocked off the window sill and being scooped up because I think other people are going to tell that bit with their sentences. Is that ok? So do you want to just stick to how she was gazing at it, that'd be great.	✓In			
S: Ok		✓		
T: Now this is the tricky part. Ruby's got scooped, Tilly has sat, Amelie has plunged, Billy has gleamed and Lochie has gazed but I don't think they are in the right order that things happened in the story at all.	✓S			
T: Who would like to have a go at moving them around and changing the order? Milla?	✓Q			
S: Tilly needs to go at the front because she has sat.		✓		
T: Anyone else that needs moving Lucas?	✓Q			
Sts: <i>Discussion between Louis and Lochie about sat and gazed (inaudible)</i>		✓		
T: Ok who agrees with Lochie?	✓Q			
Sts: <i>Hands up</i>		✓		
T: Ok you move yourself then Lochie.		✓		
Sts: <i>More discussion</i>		✓		
T: So Louis thinks it is then, scooped, then plunged, then gleamed.	✓S			
T: Who thinks they need to change it a bit?	✓Q			
T: So we've got sat, gazed, scooped, plunged, gleamed. There's something that's still not right there.	✓S			
Sts: <i>lots of discussion and enthusiasm</i>		✓		
T: So could Amelie and Ruby swap please.	✓In			
T: Let's have a listen and see if it makes sense this time. Ok go Tilly.				
S: The wooden duck sat on the window sill, while a big gust of wind came past. S: Annie gazed into the duck's eyes with love. S: The duck plunged into the water. S: The duck sank to the bottom of the water and a glowing fish came and scooped it up and took it in it mouth. S: The moon shined down, I mean gleamed down, on to the duck on its eyes and it came to life.		✓		

T: Ok, you could say that the moon was gleaming or the moonlight was gleaming or the water was gleaming or ...		✓		
T: I'm not sure we could say that the moon gleamed down, so we might have to think about that one.		✗		
T: Ok, so I've got a couple of other words now and I'm going to see if these words that I give these people to know where to put themselves. Ok are you ready?	✓In			
T: So Milla, blew. Where do you think that might go?	✓Q			
T: Ok here's another one, this is a tricky one. Catapulted.	✓S			
T: Henry would you like to have a go at that one? Have a think about where you might go.	✓In			
T: So here's another tricky one. Motionless, you'll have to remember what that means. It's the opposite to what being in motion. Motionless.	✗ (motionless is not a verb)			
Sts: <i>(Discussion about motionless)</i>		✓		
T: A few people are saying that they think there needs to be a bit of movement, so we'll have a listen.		✓		
T: So what we're going to say to these people is "What's the story so far?" Are you ready? Can you say that guys, 1, 2, 3 "What's the story so far?"	✓In			
Sts: <i>(don't repeat 'What's the story so far, need more practice)</i>		✗		
T: Ok we'll start with Tilly with a big voice.	✓In			
Sts: <i>Read their sentences</i>		✓		
Sts: <i>Discussion and negotiation begins about the order to put sentences in and the meaning of the verbs (inaudible)</i>		✓		
Sts: <i>Continue reading</i>		✓		
Sts: <i>More discussion and negotiation at key points, e.g. whether plunged becomes before or after catapulted (inaudible)</i>		✓		
T: So what we're going to do, I'm going to give you some more words to finish this story off tomorrow	✓In			
T: And what do you think about the order that we've got so far? Does everybody think that makes sense so far?	✓Q			
T: Before the bell goes for recess, tomorrow I'm going to get a few more words to finish the story off and make sure that those people are going to be in order and then I'm going to get these people to write their name on their sticky note because when we go to write our story I'm going to just write these words up in order	✓In			
T: That's all you are going to have to help you with remembering when you go to retell your story but I'm going to write these people's names next to the word that they had so if you get a little bit stuck when you go to do your writing	✓S			
T: so if you get a bit stuck about how to write your sentence for catapulted, who could you ask to give you a hand?	✓Q			
Sts: Hamish.		✓		
T: If you get stuck for a sentence to write for plunged who could you ask to give you a hand? Who's got plunged?	✓Q			
Sts: Amelie.		✓		

	T: So the people who have got that word are going to be the people that might be able to help you when you go to write the story.	✓S			
Guided instruction					
Collaborative					
Independent					
Katie - Lesson 3 – The Miracle of the Little Wooden Duck					
Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: Remember yesterday we had some people with purple sticky notes with a word on it.-	✓			
	T: Why on earth would we have these, what's that going to be used for?	✓Q			
	S: They are people that had it.		✓		
	T: But what are they about, what do we need these for?	✓Q			
	S: The Wooden Duck.		✓		
	T: Ok, what have they got to do with The Miracle of the Little Wooden Duck?	✓Q			
	S: They're um, they're um, what are they names for the words?		✗		
	T: Oh, so can someone help Lochie, why do we need these, what have they got to do with this book	✓Q			
	T: He said they're to do with, there's a word about these words. He's trying to remember what it is.	✓S			
	T: Louis can you remember?	✓Q			
	S: About the story, so we can put them in order and		✓		
	Sts: <i>discussion</i>		✓		
	S: Nouns? No.		✗		✓St
	T: Lochie's having a really good think and making some really good guesses and I can tell Lochie that you're thinking really hard.		✓		
	T: It's not nouns		✓		✓
	T: but do you know why you're close?	✓Q			
	S: Why?				
	T: Lochie's close because nouns are a word for a whole group of words that name things. So Lochie knows that there is a word for this group of words in my hand, that tells us what they do in the sentence.		✓		✓
	T: So we know that nouns are naming words, what that they do is they name things.	✓S			
	S: (<i>calling out</i>) Action words!		✓		
	T: These words are another type of word. They are action words but they have a special word like nouns is a special word.	✓S			✓
	Sts: They're verbs. Verbs. Verbs.		✓		✓

	S: They are the verbs from the story.		✓		✓
	T: They are verbs from the story.		✓		
	T: But why did we only get the verbs out, what was special about them? Why did Margaret Wild choose to use them?	✓Q			✓
	S: To describe what they're doing, what the characters are doing.		✓		
	T: Ok so the reason that we decided to get the verbs out of the book is because Margaret Wild likes using verbs to show us what her characters are like, which is what Ruby just said.	✓S			✓
	T: So they are really, really useful in your writing because they help to show the action and they help to get to know the character because remember we said that Margaret Wild was really, really clever and she didn't <i>tell (teacher emphasis)</i> us anything did she Milla.			✓	
	T: She didn't tell us anything about what Annie thought about the duck, what the duck thought about Annie. She didn't tell us, she showed us because of what they did.			✓	
	T: Ok, so that's why we decided that these would be really useful words if we were going to retell the story.			✓	
	T: So what I'm going to do is give these back to the people who had them and this is going to be the tricky, tricky part. I'm not going to give them back to them in order, I'm just going to give them to them as I have got them in my hand.	✓In			
	T: What do you think they will need to do when they get them back?	✓Q			
	S: We'll have to get ourselves back in order.		✓		
	T: When we get them back in order we'll have another listen to the story so far	✓S			
	T: And then I don't think we quite finished did we? There are still a few words that we need from the book that will help us to finish the story	✓S			
	T: A few verbs that tell us what is happening and show us what is happening.			✓	✓
Modelled instruction					
Shared instruction	<i>Students get their words back again on sticky notes and reorder themselves</i>				
	<i>Students retell the story once again</i>				
	<i>Lots of discussion and negotiation about the order that they should be in, but they eventually work it out without too much teacher's help. Some of the non-participating students also help</i>				
	T: Now I'm going to think of some other words.	✓			
	T2: Can I say well done people for organizing yourself.		✓		
	T: They did beautifully and I like the way everyone listened to each other and I liked the way people listened to Ashley as well and I like the way that Alex was having a think and he hopped up but by that time people had sort of got themselves where they thought they needed to be, didn't they? So everyone was really, really thinking and helping which was excellent.		✓		
	T: So these are purposefully not in order (<i>writing more verbs from the book</i>), ready?	✓			
	T: So think about where we are in the story.	✓S			

T: Billy has just told us that the moonlight shone down on to the water and then the water gleamed and the gleaming light touched parts of the duck and made it come alive.	✓S			
Sts: (<i>calling out</i>) Flew!		✓		
T: So who thinks they can think of a sentence with flew that is in that part of the story?	✓Q			
T: These words that I am about to give you are the trickiest part of the story to get it in order, they're really tricky. Jack.	✓S			
Sts: (<i>getting excited, most would like to be chosen</i>)		✓		
T: Ok, the next one I've got here is gurgling. Who thinks they might know where gurgling goes and what kind of sentence they might say for gurgling in the story? Remy.	✓Q			
T: Thought, who thinks they can make a sentence about thought? Clancy? T: It's a hard one, thought.	✓Q			
T: Tucked. Ashley? And last one, flapped. Ronan?	✓Q			
<i>Lots of discussion about the order when the new verbs were added in, some students more dominating than others.</i>				
<i>Students take time to get themselves back into order and teacher lets them go and mostly work it out for themselves. Some students need to be reminded to not dominate the others and some students appear to be less clear on the meaning of the word.</i>				
T: Could all these people sit down, like these people have done.	✓In			
T: What I really liked just then was how Jack quietly had a talk to Ronan, had a bit of a conversation back and forth between each other about how their sentences might link together and how those sentences connect.		✓		
T: So this is the last time we're going to do this. Everyone is going to stay sitting down. Tilly is going to stand up and in a loud voice say her sentence then sit down and then Lochie.	✓In			
T: And the people who are on the floor, last time for you to listen. We're going to listen to What is the Story So Far?	✓In			
T: And I think that with all the talking that we've done we might have got it pretty much in the right order.	✓S			
S: The wooden duck sat on the window sill and stared at Annie. S: Annie gazed into the duck's eyes with love. S: A big gust of wind came and blew the duck into the river. S: The little wooden duck catapulted through the fast-flowing river.		✓		
T: Oh you changed that a bit Hamish and improved it. Very good!		✓		
S: The wooden duck plunged down to the bottom of the river. S: The duck sank to the bottom of the river and a beautiful glowing fish came and scooped it up in its mouth and brought it to a magical place. S: The moonlight shone down. It gleamed down on to the water and gleamed on to the duck's face making it come to life. S: The duck thought, I can hear. S: The duck could hear the water gurgling. S: The duck tucked his head under his beautiful green feathers listening to his heart beating nicely.		✓		
T: Wow, Ashley's improved hers too.		✓		

S: He found himself alive and he flapped his wings. S: And flew up to Annie's bedroom window sill and Annie woke up and saw the wooden duck alive.		✓		
T: Oh my goodness, how good was that! Give yourselves a clap!		✓		
T: So what we're going to do is, I'm going to write those words up in order on the Smartboard and then while I'm doing that I want you to really quietly find someone who is a sensible talk partner for you. And you are going to tell, you are going to take it in turns, facing your talk partner and telling them the story using the words as a clue for you.	✓In			
T: Can everyone with their talk-partner, turn around and look this way please?	✓In			
T: Can I tell you a few things that I noticed?	✓Q			
T: I noticed some really helpful steady kind people that went and helped other people when they had finished with their talk partner. They went to listen to some other people to kind of support them and help them and I thought that was such a lovely thing to do.	✓S			
T: And I heard lots of people tell the story in their own words, in their own way but still used the words that Margaret Wild used, still used her action words.		✓		
T: but they also included some really incredible words of their own.			✓	
T: Do you know what Eva said? One of the sentences that Eva said, did you hear it Lochie? What did she say?		✓		
S: And the duck listened to his powerful heartbeat.		✓		
S: No.		✓		
T: What did she say Lucas?	✓Q			
S: I've forgotten.		✓		
T: But you were her talk partner and you knew that wasn't quite right. That's really good.		✓		
T: What did you say Freya?	✓Q			
S: The duck listened to its heart beat so powerfully and wonderfully		✓		
T: The duck listened to its heart beat so powerfully and wonderfully.		✓		
T: Wasn't that an interesting way to talk about the duck listening to its heart and to make you realise that it was really alive because its heartbeat was powerful.			✓	
S: I was thinking because all of our sentences were really good, maybe we can share that in assembly.			✓	
T: I was thinking the same thing!		✓		
T: And do you know what I was thinking, what would be really good is when, after we've done a bit of writing, now that you have told your talk partner the story, we're going to leave the words up there and tomorrow, you're going to have a go at actually writing it.	✓			
T: And when we have written the story the first time we have written it, we'll have a look at our writing and see if we can improve it	✓			
T: And then we're going to do a good copy on some lined paper and we're going to stick it in a book so we can have a class book of the retelling of the Little Wooden Duck.	✓			
T: And I thought that what we could do is show the class book in assembly after you guys tell the story to everyone in the assembly. So the people that shared their sentences in the line today, do you think you would like to do that in a few weeks' time in the assembly?	✓			

Guided instruction					
Collaborative	<i>Students work with their talk partner to retell the story using their own words. Word are on the Smartboard as a reminder.</i>				
Independent					

Gloria - Lesson 1 – Expanded noun groups

Lesson stage	Excerpt	Prepare	Identify	Elaborate	Meta-language
Building the field	T: One person is going to start with a sentence and the other persons is going to give us a sentence that follows on with the story. I wonder how many people we'll need to just quickly tell the story so that it's fresh in our minds.	✓In			
	T: So who'd like to start?	✓Q			
	<i>About 8 hands up</i>		✓		
	T: Ok come out here. Liam you know how we wrote these sentences down and we made sure that they were in order.	✓S			
	T: There was a lot of discussion wasn't there to make sure we were in order.		✓		
	T: Rather than me tell the story, I thought you children could retell the story. So Toby's going to start and if you think you could tell the next part of the story put you hand up and you come out with Toby.	✓In			
	T: If you disagree with this person here, just put your hand up and we'll see if we can make some changes.	✓In			
	S1: One morning, Mum was reading the newspaper and [<i>hesitates</i>] she found the rescue centre for pets.		✓		
	<i>Two hands go up</i>		✓		
	T: Jack?	✓			
	S2: I disagree		✓		
	T: Do you think there's something earlier?	✓Q			
	S2: Yep.		✓		
	T: Would you like to come here then. [<i>points to a spot at front of the class</i>]	✓			
	S1: Ohh. [<i>S1 seems disappointed</i>]		✗		
	T: That's ok, you did a wonderful job sweetie pie.		✓		
	S2: One morning Katie woke up and ran to her Mum and Dad's bedroom to say 'let's get a pup.'		✓		
	T: Good, so.		✓		
	S1: [<i>some inaudible</i>] Katie ran in to her mum and dad's bedroom and her mum found the rescue centre for all pets.		✓		
	T: Alex (<i>student doesn't have his hand up</i>). Could you tell the next bit please?	✓Q			
	<i>Student gets up</i> S3: I'm just trying to remember what it was.		✗		
	T: Listen you may sit down and then you will remember one of the sentences, so tune in. Sit here please [<i>indicates in front of teacher</i>].	✓E			
	Holly, good girl.		✓		
	S4: They immediately left with breakfast uneaten.		✓		
	T: Good girl.		✓		
	T: Ronan.	✓			

S5: They saw growly dogs, they saw sniffers, they saw (<i>hesitates</i>).		✓		
T: That'll do, they saw growly dogs, they saw sniffers. So this is, I just think this is great!		✓		
T: Tilly. Now I want to see some more people with their hands up.	✓In, E			
S6: But then they saw Dave.		✓		
<i>Four hands quickly go up.</i>		✓		
T: S7 [<i>data cannot be collected from this student</i>]	✓			
T: Good ok. (<i>points to next student</i>)		✓		
S8: (<i>thinking carefully</i>) Rosie stood up almost politely.		✓		
T: Anything else you want to add about Rosie?		✓		
S8: <i>Shakes head</i>		✓		
T: Ok. Well done everybody.		✓		
S9: She was very happy and then they decided they couldn't get her because they already had Dave and they sadly turned their back and walked away and she felt very sad.		✓		
T: Well done.		✓		
S8: I disagree with her.		✓		
T: Why?			✓Q	
S8: Because. Ruby can you say that again please.		✓		
S9: Rosie was very happy. She thought that they were going to get her but then they couldn't because they were already going to get Dave.		✓		
S8: I disagree because they say we could get them all and with a slowly glance they walked away.		✓		
T: With a slow glance they walked away. Beautiful.		✓		
T: And I think, what are you thinking about there, Hamish?	✓Q			
S10: Maybe Ruby could try to work out Lochie's sentence and those two could swap places.		✓		
T: Well I kind of like the way that Lochie said that because they just looked at Rosie, they didn't make any choices, did they and then they slowly walked away because they only went to get one pup.		✓		
T: So move over here and have another think and you can have another go along here.	✓In			
T: So what happened?	✓Q			
T: They slowly, they glanced backwards, but slowly walked away.	✓S			
T: Well done.		✓		
S11: The next morning they went to go and get Rosie.		✓		
T: So a lot's happened in between that.	✓S			
S8: (<i>looking doubtful</i>) with the breakfast uneaten.		✓		
T: Yes.		✓		
Sts: <i>other suggestions</i>		✓		
T: Yes, so what happened? Who can help us out? Louis.	✓Q			
S12: On the first night Dave cried in his carton.		✓		

S8: His big carton?		✓		
S: His cardboard carton.		✓		
S8: No um,		✗		
T: What happened?	✓Q			
S8: Dave was acting like a normal pup, jumping around being silly and then at night, in his carton, he cried		✓		
S8: because he didn't have a friend.			✓St	
T: Ok good. So can you remember what happened in the morning?	✓Q			
S: (<i>inaudible</i>)				
T: Ok can you put that in a really good sentence? Lochie just said remember, immediately, uneaten breakfast.	✗			
S8: Breakfast uneaten.		✓		
T: Breakfast uneaten.		✓		
S7: With their breakfast uneaten, they immediately set to the car.		✓		
T: So Hamish would you like to say what comes next?	✓Q			
T: Good remembering of the sentence.		✓		
S13: So with their breakfast uneaten they went straight back to the rescue centre.		✓		
T: Ok we might finish it just there. Toby?	✓In			
S: I disagree with that because in the book they were saying that they were getting dressed as they were leaving for the rescue centre.		✓		
Sts: Yeah.		✓		
S: That was in the pictures.		✓		
T: Where were are all these people (<i>indicating students still sitting on the mat who haven't contributed</i>)?	✓E			
T: Come and sit down, give these people a clap.		✓		
S: Instead of crying I think they're all sulking.		✓		
T: Sulking or crying, well done.		✓		
T: Ok yes? (<i>pointing to student with his hand up</i>)	✓			
S13: You missed the bit about broad (<i>student didn't contribute to the retelling</i>)		✓		
T: About the?		✗		
S: broad		✓		
T: Broad. Ok. Come here and tell me, tell us all. Remy, listening to Remy please.		✓		
S: I thought Ruby was going to say that.		✓		
T: What was the bit about the broad?	✓Q			
S: When they were about to get Rosie and it said that she was as broad as table.		✓		
T: As broad as a table, well done, good.		✓		
T: Now thinking about Rosie and then broad as a table,	✓S			
T: I loved what you said Rio about as broad as a table		✓	✗	
T: So just keep that in your head everybody, as broad as a table.	✓S			

T: We picked out some key words when we were reading this story.	✓S			
T: What were the key words? ...	✓Q			
T: We were looking for particular key words.	✓S			
<i>Only one hand up</i> S: Carton		✗		
T: Carton was one of the words, what's another one?	✓Q			
S: Immediately		✗		
T: (<i>hesitates</i>) yep.		✗	✗	
T: What was another key word we picked out?	✓Q			
<i>Two or three hands up</i> S: Breakfast and eaten.		✓✗		
S: Carton.		✓		
T: Carton. We had carton.		✓		
S: uneaten.		✗		
T: Yes, that was for breakfast.		✗	✗	
S: So all the words we picked out, they were nouns. [<i>competent student</i>]		✓		✓St
T: Aha!		✓		
T: What's a noun? Who knows what a noun is? Can you remember Holly? [<i>competent student</i>]	✓Q			✓
<i>One or two hands up</i>		✓		
S: It's a word that tells you a name of something.		✓		
T: Lochie?	✓			
S8: Technically everything is a noun, like the sun, a pole, a roof.		✓		✓St
T: So how can you explain technically what is a noun?	✓Q	✗	✗	✓
S8: Well some things aren't a noun. It might be something that's like a thing. A noun is a thing.		✓		
T: Ok. Hamish? (<i>competent student</i>)	✓	✗	✗	✓St
S: A noun pronounces who or what is taking part.		✓		
T: Have a look at this. Remember we looked at this (<i>red visual cue card for nouns</i>). When we read <i>The Wooden Duck</i> with Mrs B (<i>Katie</i>) we were looking at the action words and in this book (<i>Let's Get a Pup!</i>), when we picked out the key words we picked out the words, who or what is taking part.	✓S			
T: Who can remember some of the things?	✓Q			
T: Already we've had carton, we've had breakfast.	✓S			
T: What were some of the words that tell us who or what was in the story?	✓Q			
S: Kate		✓		
T: Kate, good.		✓		
S: Um, Dave.		✓		
T: good.		✓		
S: Rosie		✓		

	T: good		✓		
	S: The rescue centre		✓		
	T: good		✓		
	S: Mum and dad		✓		
	T: good		✓		
	S: newspaper		✓		
	T: Yeah, well done!		✓		
	S: house		✓		
	T: House.		✓		
Modelled instruction					
Shared instruction	T: Remember a noun is a who or what in a story. I hope we have some interesting nouns. Maybe I should write a few of them down as we go. Billy can you just read me one.	✓S			✓
	S: Plastic.		✓		
	T: Plastic, oh ok what that in our story?		✓		
	S: Yeah the joke about, dogs wrapped in plastic.		✓		
	T: OK.		✓	x	
	S: You don't have to put it		✓		
	T: Good another word, keep going around.		✓		
	S: Breakfast.		✓		
	T: Breakfast, yum. [<i>scribes</i>] Another one, Lucas.		✓		
	S: Immediately		x		
	T: Immediately. Is that a who in the story?	✓Q		x	
	Sts: No.		✓		
	T: Is it a what in the story?	✓Q		x	
	Sts: No.		✓		
	S: Rescue centre.		✓		
	<i>Teacher scribes</i>		✓		
	T: Put your pieces of paper on the floor please and then we can hear.	✓In			
	T: Who's next. Toby?	✓			
	S: Rosie		✓		
	T: Rosie [<i>scribes</i>].		✓		
	T: Do you know what I am going to do, I am going to write Rosie here [<i>on easel, above the description 'as broad as a table'</i>].	✓S			
	T: Ruby?	✓			
	S: Rushed		x		
	T: Is rushed a who in the story?	✓Q			

S: No.		✓		
T: Is it a what?	✓Q			
<i>No response</i>		✗		
T: No.		✓	✗	
T: What are you saying Violet? Do you think rushed is a noun or a naming word?	✓Q			✓
<i>Student unsure</i>		✗		
T: What have you got sweetie?	✓Q			
S: Rescue centre		✓		
T: Ok who else has got something different to what is up here?	✓Q			
<i>Some hands up</i>				
T: <i>(To the student next to teacher)</i> I love your first one on here. Family.		✓		
T: Who was the story about?	✓Q			
T: A family. So that's a naming word.	✓S			
T: Who else? Who else has got another one that we haven't got?	✓Q			
<i>5 or 6 hands up</i>		✓		
S: I had carton.				
T: Ah, good, good, good.		✓		
T: Hamish?	✓			
S: We've got Dave.		✓		
<i>Teacher scribes</i>		✓		
T: Ok <i>[points to next student]</i>	✓			
S: Pup		✓		
<i>Teacher scribes</i>		✓		
T: Another one. Josh?	✓			
S: Morning		✓		
T: Morning, good. <i>[scribes]</i> .		✓		
T: Right, I need to you do your really good listening here. I want you to close your eyes. Now I want you to pretend that I've written this story; I haven't had pictures in my story actually; I haven't had an illustrator and I've just written, "I saw a dog at the rescue centre." <i>[repeats]</i> "I saw a dog at the rescue centre." No pictures, there's just a sentence.	✓In, S			
T: Open your eyes, what are you thinking of when I say that as a sentence? <i>[points to student]</i>	✓Q			
S: I'm thinking of different dogs.		✓		
T: Ok. Close your eyes. I'm just going to find the page. Have a listen. <i>[Reads from Let's Get a Pup by Bob Graham]</i> "I saw an old grey dog, who was as broad as a table."	✓In			
T: Open up your eyes. Who can tell me something.	✓Q			
<i>Three or four hands up</i>		✓		
T: Lochie?	✓			

S: That it must be a very old dog.		✓		
T: Close your eyes again. I want you to visualize. My first sentence is "I saw a dog at the rescue centre." Now I'm going to give you another sentence out of the book. Listen. "I saw an old grey dog, who was as broad as a table. Her eyes watered and her ears went back and she radiated good intention."	✓S, In			
T: Open your eyes. Which sentence did you like best? Ronan?	✓Q			
S: Well I liked the first, well this one.		✓		
T: The one I just read? The last sentence?		✓		
S: Yeah.		✓		
T: Why did you like the last sentence?			✓Q	
S: Because it had more words in it.		✓		
T: What did that help you do by having more words in it? Did you think, 'oh no more words to read,' but what did having the words help you do?			✓Q	
S: It made me remember of the story and it made me remember of the words and it was good.			✓St	
T: Josh? Which sentence the first or the second?	✓Q			
S: Yeah the last one.		✓		
T: Why?			✓Q	
S: Because it has more detail and it helps me think about what the dog looks like and how old and big it is.			✓St	
T: Good, good, good.		✓		
T: Lochie you've been my star pupil today. Lochie's had his hand up more than any of these girls here.	✓E			
S: I like the last one too because it has more words and pictures can move into their actual moving, into other sort of places, like first a dog, then I saw black and grey spots, ears, back, water coming out of her eyes.			✓St	
T: Good, so did it help you get a beautiful picture of exactly what Rosie looked like?			✓Q	
S: Yes.		✓		
T: Well done.		✓		
T: Remy? Good to see your hand up.	✓E			
S: I like the first sentence		✓		
T: I saw a dog at the rescue centre?		✓		
T: Why did you like that?			✓Q	
S: Because it helped tell what the story was like.		✓		
T: Ok, you didn't like the second one where they said she was old and grey and broad like a table, with watery eyes?		✓		
S: That was my second favourite.		✓		
T: Why did you like the first sentence better?			✓Q	
S: Because it was shorter.		✓		
T: Ok why did you prefer the short sentence and not the long sentence?			✓Q	
S: <i>inaudible</i>				

	T: So for you it was a reminder about the story		✓		
	T: But if that was the first time I had ever read that story to you, what would you prefer, “They saw a dog at the rescue centre” or “They saw an old grey dog with watery eyes?”	✓Q			
	S: <i>inaudible</i>				
	T: Ok. One more person. Milla.	✓			
	S: Well I disagree with Rio. I think it’s the second one because you won’t know what the dog looks like and you won’t know what to think of.			✓St	
	T: Good.		✓		
	T: So do you know what? We had the word dog and then we EXPANDED it [<i>emphasises and stretches out the word ‘expanded’ and gestures stretching out with hands and leaves arms out wide</i>]	✓S			
	S: [<i>calling out</i>] Until it nearly became a whole sentence [<i>also gesturing with hands and arms</i>]		✓		
	T: Wow! We expanded it by adding ‘broad as a table,’ ‘watery eyes’ ‘old and grey.’	✓S			
	T: Why do you think a writer would expand a noun [<i>again gestures stretching out with hands and leaves arms out wide</i>]? Why would they make that noun bigger [<i>again gestures stretching out with hands and leaves arms out wide</i>]?	✓Q			✓
	S: Because if he just wrote the first sentence in the book, they might think it is a jumpy, surprising dog like Dave and then when you read [<i>inaudible</i>] you probably think, what’s this author writing in the book.		✓		
	T: Right, thank you Hamish.		✓		
	T: What’s another reason why you think the author has expanded [<i>again gestures stretching out with hands</i>] that noun group? Holly?	✓Q			✓
	S: To make people read it.		✓		
	T: Why? Why would it make people read it?			✓Q	
	S: If it wasn’t interesting and it was really boring, they really want something exciting.			✓St	
	T: Exciting and ... ? Interesting and ... ? [<i>gesturing with hands for students to make suggestions</i>]	✓Q			
	5 or 6 hands up		✓		
	T: Luka?	✓			
	S: And making more detail to it and like, you learn more words.		✓	✓St	
	T: Beautiful.		✓		
	T: Last person. Sorry last two. Ruby.	✓			
	S: I think the author has expanded it because, if you expand it, it makes it more interesting and it describes what’s happening and what they look like.			✓St	✓St ‘expand’
	T: Beautiful, beautiful.		✓		
	T: Remy. I did say last person but I want to know what you say after listening to everyone.	✓			
	S: I think that why he wrote that was to give you a better picture in your head, like so that you can visualize it better, so if you’re reading a book without pictures and there’s really good sentences in it, you could picture it really well.			✓St	
Guided instruction					

Collab- orative	T: Ok, listen. Can you do this?	✓Q			
	T: You've already written some of your work, your part of the story. I want you to go back and with a red pencil and underline your three favourite nouns in the story. Now what you can do, is on your team table, say if Asha and Eva were together, they can choose somebody's work and they're going to underline with a red pencil, the three favourite nouns. And then they're going to write them on a scrap of paper and we're going to sit in a circle and look at everybody's nouns, that came from the story.	✓In			✓
	T: When you do that, I want to write up here [<i>on the white board</i>] what you [Remy] said.		✓x		
	S: As broad as a table.		✓x		
	T: [<i>scribes on whiteboard</i>] as broad as a table. I'm just going to leave that writing there.		x		
	T: Right who would like to tell everyone what we're doing? Josh what are you going to go back and do now?	✓In			
	S: We're going to go back and um, we're going to go back and choose our three favourite sentences, nouns.		✓		✓St
	T: Good.		✓		
	T: And what's a noun?	✓Q			✓
	T: It's a 'who or what' was in the story?	✓S			
	T: You can work together as a pair. Write them down on a piece of paper and then come back down and we'll sit in a circle.	✓In			
	<i>Students work in pairs to select three nouns and come back to mat and sit in a circle ready to share their three nouns</i>				
Indepen- dent	T: Ok, hands down for a minute. I've got a magic wand and I'm changing you all into the best authors.	✓In			
	S: Ahh!				
	T: Look what I've done. This piece of paper. You're going to draw a noun on the front, a who or what from the story. I'm going to take this out now [<i>as broad as a table</i>]. We've got Rosie, breakfast, rescue centre, Katie, family, pup, morning, carton and Dave. You do one of those nouns, the who or what from the story. You're going to draw a picture of the noun here [<i>indicating a paper strip folded into four sections</i>] and then I want you to add one, two, three words that will expand that noun right out. Actually if you like you can do four, there's four spaces.	✓In			✓
	T: Already you know, if I was doing 'shoe,' what are some of the words that I could do, that tell me about the shoe, that expand it, to put a picture in someone's head? Billy?	✓Q			
	S: Big, smelly, old		✓		
	T: Big. Smelly. Old.		✓		
	T: Well I tell you what, let's change that. On this last page, draw your noun [<i>indicates last space</i>] and on these [<i>the folded strip</i>], expand it.	✓In			✓
	T: .So I'm not going to get just shoe, but I might have 'old, smelly, stinky' shoe.	✓S			
	T: Yes? [<i>pointing to student</i>]	✓			
	S: Can you draw a picture?	✓Q			
	T: Yes you can.		✓		
	T: So look, these are the nouns.	✓S			✓

	T: Just use these [<i>pointing to nouns written on whiteboard</i>], so that we know that you're getting your naming words.	✓In			
	T: Who's not sure? Thumbs up?	✓Q			
	<i>All students do thumbs up</i>		✓		
	T: Everyone know what you're going to do?	✓Q			
	<i>Scans students</i> T: Good.		✓		
	T: I want to put some really good pictures in people's heads. Right can you give some out my love? And then we'll come back and we'll read the noun and we'll read the expanded noun. We've got just a couple of minutes everybody.	✓In			✓
	<p><i>Students return to the mat and share some of their expanded noun groups. Examples include:</i></p> <ul style="list-style-type: none"> • <i>Big bright sunny morning</i> • <i>Delicious wet crunchy breakfast</i> • <i>Big old red rescue centre</i> • <i>Sunny cold happy morning</i> • <i>Jumpy small excited Dave</i> • <i>Lazy boring big carton</i> <p><i>Some students misunderstood and listed four of the nouns from the board</i></p>				

APPENDIX D
DATA ANALYSIS – TEACHER INTERVIEWS

Codes used in analyses	Explanation
...	Words omitted
[<i>italics</i>] italics	Information added by researcher to clarify meaning
No code before excerpt	Excerpt spoken by the teacher
CC	Colour-coding used
CL	Checklists used
Dv	Developing a goal (e.g. Whole-school approaching to teaching grammar)
E	Enthusiasm
GRR	Gradual Release of Responsibility
HOT	Higher Order Thinking
M	Motivation
MC	Modelling and coaching
OT	Other teachers, i.e. the participant comments on other teachers' knowledge or practice
R	Researcher
RS	Relationships with colleagues
SC	Sentence construction
SK	Shared knowledge with colleagues
UML	Use of metalanguage
V	Vocabulary
WS	Whole school approach
✓	Theme was observed, discussed or suggested
✗	Theme not present

Interviewee: Antonia							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/readi	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
R: How long have you been teaching?							
I started in 1981, so that's 35 years ago.							
R: How did you become interested in teaching grammar?			✓				
Purely by chance. I've always had a passion, a love for grammar. I think because of my background, my Italian background and having studied French and the grammar there, so I've always been interested in grammar	✓E	✗					
And it was just by chance, four years ago one of my colleagues here said that they attended a PD on grammar and she came back and she said "oh, by next week we're expected to do this and that and I can't fit it in," and I said, "Can I go!" [<i>with enthusiasm</i>] because she really didn't want to go, "Can I go in your place?" and ever since then, I can't thank her enough for letting me go in her place.	✓	✗	✓				
R: And was that with Bev [<i>Derewianka</i>]?			✓				
Absolutely. So I credit Bev, Professor Bev with making me a better teacher.			✓				
R: And I know you said you really like it [<i>functional grammar</i>] because of the 'chunking for meaning.'							
I can see how functional grammar makes sense	✓E						
and how it benefits the children and how that's far better for the children than to learn isolated parts of speech					✓		
because prior to my professional development with Professor Bev, I would teach adjectives or adverbs in isolation, shock horror, I do not say that out too loud! And many staff still do.				✗		✗	
R: Katie said she used to do that, Gloria, who I was working with today, said the same thing.				✗		✗	
We all did.				✗		✗	
R: And teachers still do?				✗		✗	
Today we're going to focus on adjectives, here they are.				✗		✗	
R: And you probably wouldn't have talked about why they're so important or what their function is.				✗		✗	
No, no.				✗		✗	
R: And would you have ever linked it to any literature?				✓			
Oh not really. No. It would have been, "Today the focus is adjectives. Here are some adjectives, funny, sunny, da-da-da." Very basic. Tomorrow we'll do adverbs. Very basic stuff.				✗		✗	

Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improve-ment	Pedagogical problems with grammar	Pedagogical confidence with grammar
And it wasn't until I listened to Professor Bev and she said, when we're looking at the stretched out noun group and this is why functional grammar works, it's chunking for meaning and you can continue to add to the meaning.			✓	✓	✓		
So you know, in my days, you broke everything up into little bits, the definite article, the noun, the adjective, the adverb, the preposition and all those and you thought big deal, what do we do with that? We can't do much more with that.				✗		✗	
So now and another example is what we're doing with <i>The Coat</i> [picture book that the class are studying]. It's all about making meaning and enhancing that, and making grammar come alive and stretching it out to as far as you can.				✓			✓
It just makes sense to me	✓						
and the kids and I have seen the benefits. In the past four years the quality of writing and the awareness the children have					✓		
is all because of Professor Bev instructing me! My god, she's a saint! And I have said to her several times, you have made me a better teacher, I owe you so much.			✓				
R: That's a huge shift isn't it [<i>in children's writing improvement</i>]					✓		
Yeah.					✓		
R: So that answers one of my other questions, in general the sorts of improvements [<i>in children's writing</i>]					✓		
Like as I said, your functional grammar is about chunking for meaning and building upon that. Ok so we've looked at the stretched out noun group, how else can we stretch it, what other words can we use to add meaning, to enhance it, to enrich it? The circumstance, where else could it be, what else could be happening?				✓			✓
And it just opens up a whole world of imagination, as opposed to, "who can think of another word to describe this?"					✓		
R: That's true, it's very different isn't it?				✓			
You've got this dull level, "Oh yeah, I can think of another word, beautiful?" As to a whole phrase of words. So for me, I'm sold. Absolutely sold on that.	✓E, M			✓	✓		
R: Have you always been excited about literature? Are you the sort of person who loves reading and language anyway?	✓E						
Yeah, I do, I do. But even more so now.	✓E						
R: Oh really?							
And I think for the children even more so and I've now got children looking for things, identifying things, and coming up, oh Mrs Pat. We often have a big book reading, we do a lot of shared reading, you know the gradual release of responsibility and we'll have a big book and the author at the moment is Roald Dahl,				✓St	✓		

and everyone is assigned a little character, and sometimes, “Oh Mrs Pat! I just saw a simile!” “Or I just saw this or I just saw that,” so they’re aware of it all the time.							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improve-ment	Pedagogical problems with grammar	Pedagogical confidence with grammar
R: So you did your professional learning with Bev. Have you been a few times?			✓				
From 2013 is when I started, to 2016.			✓				
R: So you did some again this year?			✓				
I have attended every one.			✓				
R: Do you think your grammatical knowledge meets the demands of the Australian Curriculum: English? Are there some aspects of teaching grammar that you would like to learn more about?	✓		✓				
Yes, I feel very confident now.	✓						
Also as part of our professional learning community (PLC), there’s a little core group of us, we’re unpacking the <i>Good Teaching</i> booklets to the staff, as part of that, I’ve put together a little power point and I thought I would give you that. And I have quoted Professor Bev in here several times. So that gives you an idea of what I learnt, we’re now sharing with the others [<i>teachers</i>].			✓OT				
R: So you’re influencing your colleagues?			✓OT				
That’s right.							
I’d be very sad to know that it [<i>teaching grammar explicitly</i>] only happened in one classroom and after that all that hard work just comes undone. John Hattie talks about teacher efficacy and building together as a team for the greatest outcomes and in order to do that you need to have your whole staff on board. There’s a huge section devoted to grammar [<i>in Elvira’s PowerPoint notes</i>].			✓WS				✓Dv, WS
So that’s how you shared your knowledge with your colleagues?			✓SK				
I’m about to on Wednesday, starting on Wednesday.			✓SK				
R: In the staff meeting?							
Yep in our staff meeting and that will go for about nine weeks			✓SK				
R: And do you feel quite confident about that?	✓						
Yeah there’s a team of us on the board.	✓						
R: And you’re focusing on literacy?							
It’s English and underneath that English you’ll see that we look at ... the focus is to look at our English goal or English plan and to unpack that. Look at the Timperely’s inquiry cycle in relation to the English plan.							

Also look at the teachers' areas of concern are. So the teachers are coming in prepared to discuss an area of concern that they have, of themselves or their children.		✓					
So once you've got that data, you can look at Timperley's inquiry cycle and think ok, well in order for that to happen, what do the children need, what do we as educators need to know to increase either confidence or results.	✓Dv				✓Dv		
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
Also there is another staff member, actually three of them attended, who is starting to look at functional grammar in sentence structure with participant, process and circumstances.			✓OT				
L [teacher] next door, came in and had a look at some of the charts [Elvira's grammar scaffolds], so she's dabbling in that as well and came running in last week and said, "Oh I did my first little bit on simple sentences, I'm so excited. The children are colour coding and they're starting to understand it."	✓Dv, M, OT				✓		
So there are two other teachers who are dabbling and trialing and singing the praises of Professor Bev's colour coding and unpacking of the functional grammar.			✓E				✓Dv, OT, CC
R: So can I just ask you about the colour coding, while we're talking about it now. So do you do it so often so that it becomes more automatic for the children, so that they're constantly thinking, "oh, that part of the sentence, that's the participant and that's the process." Because you do it a lot don't you?					✓		✓CC
We do it all the time, all the time.							✓CC
So it's for a purpose that you're doing it all the time?							✓
Yes, absolutely. So you can see in their spelling books, colour coding. In their English book. So last time we looked at Bumping it Up in their story. So here's an example of colour coding. So when we talked about Bumping it Up we would have had a little checklist beside us and I've got a checklist over here that I could show you.							✓CC
R: And you look like you use graphic organisers quite often don't you, I've just noticed one there [in the student's English book]							✓
We do							✓
[Shows researcher the self-assessment narrative checklist] So what do we need to write an exemplary narrative? So they would have colour coded, apart from colour coding the sentences, have you got direct speech, have you got reported speech, have you got the adverbial phrase? So all of it is all colour coded and Professor Bev would be very impressed with that as well because it's a visual and it's there and they can see it. So we do lots of colour coding there.							✓CL, CC

Also in order to bump up our work, we said that. They had to identify a word and in order to bump up their story they had to look up a synonym of that word. So instead of having, you know, pretty girl, what other words could I use instead of pretty? So they circled the word to show me which one they found a synonym.					✓		✓
R: There's a lot of power in that I think, learning to use synonyms.					✓		
And vocab building. And including the features of figurative language.					✓		✓
R: So you would use figurative language for a narrative and then when you do persuasive writing you have the features of that, so they have got plenty of things to go back to don't they whenever they're writing?					✓		✓
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
They do. So whenever they're writing, they've always got a checklist in front of them, so this is what a B or an A, would look like, so they've got something to strive for, they've also got a visual prompt, "oh in my draft I haven't included that, I'll go back and check it."					✓		✓CL
Now recently I started reading the book <i>The Coat</i> , by Julie Hunt. Have you read it?				✓			
R: I have, but I haven't read it for a while so I'm not that familiar with it now							
So to begin with we read the story and then we unpacked the meaning so we put our artwork up here and we think the author, Julie Hunt wants us to think about, and the morals and the message hiding in the book, range from believing in yourself, never give up, 'cants' becomes 'cans.' So all these amazing philosophical ideas.				✓			
Then from here I thought, we talked about magical powers in the coat, then in groups we designed and made our own coat with magical powers. So they're just around here [shows researcher the display]							
Then today we talked about innovation and we innovated the first sentence, and if I can find someone's sentence [Student comes in to get something – it's lunch time] Eliza have you got a sentence for the coat?				✓			✓
S: Yes I do [enthusiastically and confidently].	✓St						
Could you read your sentence, over here?							
S: OK. "The old rusty and ripped coat laid in the sky then the wind howled and threw the coat to the ground. 'What a waste of me,' he yelled and grumbled. Then someone picked it up."				✓St			
R: Oh, I wonder what's going to happen next! You've also brought some personification into that haven't you?				✓			
S: I love personification.				✓St			
R: That was great. The wind threw the coat down.							

Amazing, so we're just innovating on this				✓			
[To student] Thankyou darling. You pop it away for safe keeping. [Student leaves]							
So the book starts off in a similar way if you're not familiar with it.				✓			
But this is what I mean about functional grammar. This is what they're coming away with.					✓		
R: They're empowered aren't they, like you're always telling them.					✓		
Absolutely, like I said empowered. Empowered to make these beautiful choices.					✓		
So, "The coat stood." Where did your coat stand? Was it lying. So think of the circumstances, stretch in out.				✓UML			
R: And you've got the language to talk about it.	✓						
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
T: I know.	✓						
R: I think that's what has really come out for me.							
T: A rich metalanguage. "I love personification," she says. [referring to the previous student's understanding]	✓UML				✓UML		
R: It's a big word, personification, but you shouldn't be afraid of it because look what it provides.	✓						
I know it's just amazing. And we often talk about the metalanguage, the language to talk [teacher's emphasis] about language. You know this word, well what is that word? It's called a ... Give them a language.	✓			✓			✓
So we're using this [the book, The Coat] in order to write our own.				✓			
R: So are they going to write their own narrative or a description for their coat?							
No, the narrative. That was just the beginning because the beginning starts in the book: "The coat stood in a paddock at the end of a row of strawberries. It was buttoned up tight and stuffed full of straw and it was angry." So here it is. On the next page someone comes by, "What a waste of me, " it yelled to the sun and the sky and the cows in the paddock. "What an unbelievable waste."				✓			
So we're going to kind of innovate on that and take us through the adventure of the story.				✓			
R: And they're going to create their own story.				✓			
Yeah				✓			
R: Oh that's wonderful. There's so much potential in books isn't there?				✓			
Yeah. And we start looking at exemplary texts like this. So that's our little reading unit and hopefully they create another fantastic little narrative.				✓			
R: And it's just exciting for them.							

T: They love it. Look at the excitement [<i>referring to student who came in</i>]					✓E		
It's all about explicit teaching and the choices of language used. And even John Hattie cites the success criteria: What are we doing, why are we doing it this, how will we know that we've achieved this.				✓			✓
We always start with where the children are at no matter what we're doing, in maths I always assess the children to find out what knowledge they know and that informs you're teaching and learning. We began in the same way with our sentences and here's an example:							✓
When I asked them at the beginning of the year, what do you know about sentences, their language is very vague, which is what I expected, some said, "it's a group of words," "they tell us something," "they can't be too long." That's Eliza [very competent student]. Someone said "I think they've got capital letters and full					✓		
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
stops" "at times it can rhyme" "it tells something you've done" "you use it to tell others." So you can see.							
Then when you flip it around, what do we know now? So now we know, we can articulate our learning about the process, participants and circumstances, the stretched out noun group. This student said it can't be too long, yet when I open this up [<i>an expanded sentence example</i>], look what happens.					✓		
So we always start by unpacking we do you know and how can you build on that?					✓		✓
Even though I don't have any EAL students in her, having taught at schools like [<i>a low SES school</i>], where you do have quite a few disadvantaged students, I'd often refer to the curriculum, and I would say to my children, "Look by knowing this, you're just as smart as anyone else in the same grade all over Australia and knowing that they felt so much pride and their self-esteem, because you know, these poor kids who have it so hard and they know they do and they struggle – to come to school to be told, you're just as smart as any other kid in grade 5, grade 3. And that's all about making the learning visible and explicit and upfront. This is what we're doing and this why.	✓St						✓
R: And you're also scaffolding them a lot to get to that point aren't you?							✓
Oh absolutely. Absolutely. So you take them from where they're at, that gradual release of responsibility.							✓GRR
R: How important is a whole school approach to teaching grammar?							
I think it is extremely important because if we're just doing it in isolation it's going to fall apart. So you need not only the students to be doing it but the teachers as well and then hopefully the parents would understand what we're talking about.			✓Dv, OT	✗WS			✗WS

R: One of the rationales for teaching knowledge about language explicitly is that it makes choices about language use conscious and that this can strongly support students with low literacy, especially those who come from disadvantaged backgrounds. Have you observed this? If yes, what improvements have you seen?				✓	✓		
Yes, that's when I worked in [<i>low SES school</i>] and a big sense of satisfaction and pride with these children knowing that they were doing the same work as everybody else, but I can definitely see how it would benefit those children, absolutely.							
R: So there was a comment you made in one of the transcripts, when Daniel got up and offered to highlight a circumstance and you said, "Daniel coming from you that speaks volumes."					✓		
Daniel is on the autism spectrum, he hardly ever volunteers, so when I saw his hand up I thought, "Gosh Daniel, thank you, this is brilliant." So the confidence that that child now has to feel part of our group and to know that his comment is valued, regardless of what it is and just to have the confidence to put his hand up and make					✓		
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
a contribution is huge [<i>teacher's emphasis</i>]. Huge for Daniel.							
R: And probably also you'd prepared him for that by making everything so explicit and scaffolding with lots of examples.							✓
I hope so. And he would feel safe to do so. So when you get children like that putting their hands up and volunteering to open up a discussion or answering a question, you think, "Yes! They've got it."					✓		
R: In general, what sort of improvements do you observe in students' reading and writing when grammar is taught explicitly?					✓		
I think a greater awareness of how our language works and they can identify it in exemplary texts. They feel empowered to make better choices to enrich their own writing				✓ St	✓		
And not only that, now I have children reading books and coming to me and saying, "Mrs P, I think this comma shouldn't be here." This is what they're doing now. They're coming to me, they're identifying different parts of speech and showing it to me, <i>proudly</i> [<i>teacher's emphasis</i>] showing it to me, or someone will say to me, "this is a typo."				✓ St	✓		
<i>Two other students come in and the teacher asks them to share the sentences from The Coat</i>							
S: "In an abandoned house, the coat sat at the bottom of the dusty old wardrobe with cobwebs hanging on the walls. 'What a waste of me,' shouted the coat. "Life is terrible."				✓			

R: Wonderful. I like the descriptions, 'in a dusty old cupboard.'							
T: Thank you. [<i>Students leave</i>]							
R: That's quite incredible really, because I think kids would struggle to come up with that much information.					✓		
Or they might have something like just one simple adjective, 'in an old cupboard it sat.'					✗		
R: In a haunted house.							
In a haunted house, a typical, so just that stretched out ...					✗		
R: So you've obviously done both sides of the noun, so cupboard is the main noun and you've talked about the adjectives before it and then have you talked about the prepositional phrase that comes after it?							✓
Mmm. The circumstance, where is it? How can I see and we talk a lot about visualizing, how can I see what inside your mind? And what words can you best tell me. I want to see what you're thinking, create that image.				✓	✓		✓

Interviewee: Katie							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
I think for me there's a slightly different purpose to Elvira (<i>classroom teacher</i>) as my purpose is a dual purpose because I'm primarily going into coach and to model to teachers and demonstrate to teachers how to use it			✓				
so I guess I'm conscious of not going in with a really heavily terminological approach for fear of turning them off,		✓					
so my purpose has been to just show them in a really integrated way in what they're already doing	✓						
but to enrich what they're already doing and be more explicit around what they're already doing.			✓				
And also to be holistic about it in terms of coming from the whole text, I mean that's functional grammar, from the whole text and the effect that it has.				✓			
I was just talking to C [<i>teacher</i>] in the 2/3 [<i>class</i>] about that, and going down to word level and reconstructing from word level up because what's been really rewarding is that							✓
I've sort of suggested it to Gloria [<i>1/2 teacher</i>] and then she's a real 'taker-on-er' of things and enthusiastic and then Wendy's [<i>other 1/2 teacher</i>] gone 'then let's do it' and let's do it with my class because I usually work with both of their top groups.	✓OT, E						✓

then I said 'Well how about....,' the way of me getting it across to him was to, 'Well why don't you do some running records and I'll do this with the whole class but then he noticed what I was doing so I wasn't overtly going in to coach him or to model to him.		✓OT	✓				
And then Clare heard about it and asked me, could I come and do that with her class which was lovely.	✓		✓				
and I found that, what you might find is that you find someone who's keen and there's a way, this is from my point-of-view, from a coaching point-of-view, there's a way, it's kind of a way in with one person and then word spreads I guess.	✓		✓				
And that's the best way to change teacher practice because you're not shoving it down their throat		✓	✓				
they're hearing about it, hearing from a colleague that it's having an effect on student work and student learning			✓	✓			
and then they're coming to you seeking it and that's much more likely, they're much more open to learning about it and using it and it being part of their practice, so that's kind of why I've done it the way I do it.	✓		✓				
R: Yes, that's quite interesting. So if you were to turn around and say 'OK everyone, we're taking this on as a whole school approach and this is the type of approach we		✓					
now want you to take, there could be a bit more resentment and people are less likely to want to take it on.		✓					
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
And we will probably have to get to that point,			✓WS				
but what we will do is, you could have teachers preface that in a staff meeting, by saying this is my understanding [<i>as a result of having Katie coach and model for them</i>]	✓WS						
this is the result of that, in the improvement in the children's work [<i>after having Katie coach/model with the class</i>].	✓			✓			
And you've already got some 'buy in' by someone who's doing it already	✓WS						✓WS
I think the main issue with grammar is not understanding where it is in the curriculum.		✓OT					
They [<i>teachers</i>] don't know what the requirement are		✓OT					
R: And sometimes the traditional terms are used and other times functional terms are used.		✓					
Yeah, yeah I know. In NAPLAN they still use the name, the traditional name, like verb, adjective, noun and so I just use it interchangeably	✓						
and when I'm first introducing them I use the traditional name because that's what everyone is familiar and comfortable with	✓	✓					

and then move into looking at the functional name because of the function that it plays in the sentence or the text.	✓						✓
But the two 5/6 teachers at the moment have just started looking at sentence structure and the meaning components within the sentence and how they contribute to the overall meaning and naming them up using the functional grammar. And they've only just started to do that. So I've just been giving them a lot of support and materials and discussion around that			✓				✓
S: So would that be the first time that they done that? How are they feeling about that?	✓	✓					
They were feeling unconfident about it to start with		✓OT					
but when I gave them some resources and we had some discussions	✓Dv		✓				
and they didn't necessarily want me to come in and do any modelling around that. They just had a go at it themselves		✓	✓				✓Dv
And I have a feeling that one of them may have gone to one of Bev's [Derewianka] PDs, one of the years in the PLI when she's done grammar, so they had some understanding but just needed to get to get their head back around it again.	✓Dv		✓				
S: And I think it's linking it [grammar knowledge] up with the pedagogy. That's the bit that I've always wondered what would be the best approach to use, because you've got these good ideas about how functional grammar helps to make meaning				✓Dv			
R: But how do you then present it to the class in a way that they're [students] going to understand and not get completely muddled up in all the terminology and the theory?						✓	
Gradual release [of responsibility model]				✓			✓
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
And that's what I sort of talk to them about, how could you look at that in a way that's not disconnected to what they're doing.				✓		✓	
R: So did they focus on some sort of text initially?				✓			
Well, that's what I sort of encouraged them to do, to look at a book that they might have been reading as a class novel and then try and just zoom in on a paragraph of that that was a good example of, where you could see the participant and the process and the circumstance really clearly.				✓			
But they had a look at it and they didn't feel that it did have that really clearly, and it might have been more confusing for the kids, so they decided to do it in a bit of a dry way.				✗OT		✓OT	
R: Decontextualised?				✗OT			
Yeah, yeah.				✗OT		✓OT	
the other thing I did was send them a lot of stuff around, similar to what I've been doing in the other classes with <i>The Little Wooden Duck</i> , but with another Margaret				✓			✓

Wild book, <i>The Treasure Box</i> , and that fits into their migration/refugee kind of theme that they've got going on in history.							
And I said well why don't we look at her book because it fits in with what you're focusing on in history and then pull the grammar out of that and do some teaching around that.				✓			✓
And they're really conscious of the fact that they want to learn more			✓Dv				
and that they feel [<i>the 5/6 teachers</i>] that they don't know enough because they know that what they're doing with the 5/6s at the moment is in the curriculum is at about grade 1 or 2.		✓OT					
Which is where the meaning components of the sentence are. That's where verbs and adjectives and nouns come in.	✓						
And they said that, we know that, we know that we haven't really been explicit about that		✓				✓	
and we want them [<i>the students</i>] to be conscious of the information that they're including in their sentences and in their writing, so we want to start with that before we go on to look at each individual component.				✓OT, Dv			
R: So it would be pretty hard to leap into that grade 5/6 curriculum without all that background knowledge first, that starts way back in grade one.						✓	
Yeah, and even just looking at, because I think even in grade 5 complex sentences and subordinate conjunctions come in then.						✓	
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
And I guess the other thing too is that you're trying to give children, I think the ultimate purpose of grammar is that you're trying to give children control over their writing, so that they can make conscious choices.				✓			
Do they need to know all of the terminology in order to be able to do that? Because I'm conscious that there are some things in the curriculum that I just don't think that conceptually they understand what the subordinate conjunction is. Even to understand what the word subordinate means.						✓UML	
R: It was interesting because Antonia did a lot of that. She was kind of working up a bit in the curriculum too, she has a grade 3 class but was putting them up at the grade 4 level.							✓OT
They'd be working way above. Was she doing complex sentences with them?							✓OT
R: She was just touching on them and it was only really brief, but I think some of them probably would have begun to understand.							✓OT
And has she been working with them for a while?							✓OT
R: Just this year in her class. They haven't been exposed to it before that [<i>functional grammar</i>] but because she uses it with them on a daily basis, she does a literacy block							✓OT

nearly every morning I think, but uses it [<i>grammar</i>] across everything. She showed me what they were doing in a history unit on First Contact and how they'd written a piece of writing and brought all that, a lot of the functional grammar into it.							
Fantastic, which is the whole purpose of it.				✓			
R: Expanded noun groups that's what they were focusing on.				✓			
To enrich their writing in whatever they're doing and to improve it, grammar improves it, because they know how to do because they understand how to				✓			
Do they have a whole school approach to it there?							
R: No they don't.						✓	
Because that is the one thing that I would like to work towards here			✓				✓ Dv
R: It's potentially quite sad really, because she's [<i>Antonia</i>] put a lot of work in and next year it might not happen at all.						✓	
That's what worries me if she goes, that's what worries me because, not for her [<i>Elvira</i>] but in general I think						✓	
One of the things that I was talking to [<i>the principal</i>] about that I want to achieve here and at least get going, and we have started it to a certain extent, is to document what our shared understanding of the teaching of literacy is and what that looks like, and your assessment schedule and all those kind of things, around handwriting, around spelling, around reading, around grammar.							✓ Dv, WS
But if you're touching base back on your <i>Good Teaching</i> booklets [<i>from DoE, Tasmania</i>] and what it says there and then you're also using the curriculum and you're using them as your basis, and then as you work on it, you add it in and you get to the point where							✓ Dv
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
you've got a book that kind of reflects what we do at [<i>the school</i>] around literacy: these are our beliefs, this is what we make sure that we cover, this is the way that we do it							
But at least knowing that grammar is something that we teach explicitly, this is where it is in the curriculum, this is the scope and sequence, here are some resources, here are some ideas, here are some books, here are some people who could show you if you're not sure.	✓ Dv, WS		✓ Dv, WS	✓ Dv, WS			✓ Dv, WS
R: I often think of how maths is taught and it seems that maths has some really good teaching strategies, such as using concrete materials and different representations, but I think the teaching of grammar and language hasn't got anywhere near this point. We ask children to write but we don't always give them a lot of clear strategies how to do this.				✓			
I think people do through things like Writer's Workshop, but you've got the structure there and you've got the generation of ideas and discussion and how you may write it				✗OT		✓	

using all those different graphic organisers, but then the teaching of grammar is not explicitly taught anywhere in that Writer's Workshop.							
So you'll go away and say, 'when you're setting the scene in the introduction, we need description. If they decide that they're going to do a story about a particular seed make sure that you develop the blah, blah, blah. So there is a lot of explicit teaching, but there's nothing around the vocab and the word choice and how that relates to grammar or the type of sentences that you're using and what effect they have or how you're linking one idea to the next either within sentences, between sentences or between paragraphs. So that text cohesion. There's not that much explicit teaching around that, I think there's some, when you're talking about something like persuasive writing and structuring that and saying 'furthermore' and so on.				✗OT		✓	
They're not told, 'what you're doing is this, and these words you are using are signal words or these words are conjunctions and they're this type of conjunction. They might do some of this type of teaching but they don't explain what the function of it is, just that you need to have it, because this is what you have in a persuasive text				✗		✓	
That's where grammar comes in – purpose, purpose, purpose and function and the fact that the whole point is that it's going to make your communication clearer and more effective and that's the whole point of writing.				✓			✓
R: And the other thing that I've picked up on is how [teaching writing explicitly] actually reduces inequality because there are some children who will come to school with very little language resources because they come from a background where there are hardly any books or maybe they're never read to. And they're so far behind and if don't give those children, if we're not using explicit teaching of reading and writing, then those kind of children just get left behind at every stage of schooling.				✓			
That's exactly right. It's very empowering.				✓			
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
R: Have you noticed if it makes a difference for children like that, who are pretty low down on the literacy levels, that they can improve? I know Gloria [1/2 teacher] said that one of her lowest ones, after doing those sequence of lessons with you, that when he came to do his own writing, he was really focused and engaged because he knew what to do.				✓			✓
Well actually C [teacher] spoke to me this morning and she's got the 2/3s and she said, "you have to read J's [student] writing!" J is very low, and she could not believe after having done the sticky note ordering of the words [retelling a story using 'The story so far' strategy] and the constant going back and reordering and going back and reordering, so that you're retelling those sentences every time, when she put those				✓	✓		

words up in order, she could not believe what he came out with and what he remembered							
And so it was really convincing for her, in terms of, that was at the level of the vocab. They were verbs and they knew really clearly what the different types of verbs were and why Margaret Wild had used them and why they were effective.				✓	✓		
So he had all that but I think that just having all that scaffolding and support and that's part of the pedagogy as well and the approach to it.							✓
She couldn't believe the results with his writing.				✓	✓		
Because that's the key there, because the fact that, if a teacher sees the impact of that explicit teaching on a student's writing like C, then they're converted to, "Oh my gosh I need to learn more about this, I need to use this, this is really effective, I need to keep using it in my practice."	✓Dv		✓E		✓		✓Dv
There's actually a paper written, a guy called Gusky wrote a couple of different articles, they talk a lot about professional learning (PL) and what effective PL is. So one of the articles they wrote, which I'm looking at myself more carefully this year is evaluating PL.			✓WS				
There's no point having it if you don't evaluate it and if you don't evaluate the impact on people's practice and on student learning and on then use that information to inform your next lot of PL.			✓WS		✓		✓Dv, WS
But the other one that they write about is how traditionally people think that if they present PL to teachers, they'll 'buy into' it at that stage, they'll buy into the theory stage but what they find increasingly is that teachers will have a bit of a dabble in it back in their classroom or see what someone else is doing, having not really bought into it			✗WS				
but will then, if they then see an effect on the students' learning and on the outcome of their writing, then they come back and buy into the overarching idea.				✓	✓		
And I find that that's the case with grammar; you can go to a PL like Bev's and you can come away thinking, 'Oh ...' (<i>indicating despondency</i>). That may or may not change		✓					
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
your practice because you might find it overwhelming, you might think your students are not capable of doing that and why would you do that with preps and whatever.							
It's when the teachers actually have a go at grammar or see someone else doing it and see the effect on children's writing then they are prepared to buy into the whole idea. And I've seen that happen quite a lot and there's an article by Gusky that explains that.	✓Dv, OT		✓OT	✓	✓		
R: That's very interesting. I haven't found anything in the literature yet to show what motivates teachers.			✓				

That's what motivates them. I really see that all the time			✓M				✓Dv, WS
So when I think about how I'm running PL or how I'm wanting to change teacher practice, I'm sort of think about, how can I show them what the impact is on student learning from someone else who teaches in at a similar level to them. That's how I'm going to get them to have a go at it.	✓Dv		✓		✓M		
R: So do you think in most schools that there might be one or two teachers who are really willing to take something on and have some success and it sort of has a snowball effect from then?	✓Dv, WS		✓WS				
Sometimes it can be because the person who wants it to happen has a relationship with that teacher who trusts them, so they trust them to come in and model and coach.			✓RS				✓RS
Sometimes it can be because it's a requirement and you have to have that person come in and work and model with you, like when I was at [another school] in the lead teacher role,			✓				
But the reason initially as to why that initial modeling and coaching may happen isn't as important as the relationship that that person develops with the class teacher.	✓RS		✓RS				✓RS
Because if they don't really like you or they don't feel that your inclusive or a bit critical or that your expectations are too unrealistic or too high or the pace of change is too fast or there's no understanding around the complexity of all the other things that they're trying to do in their classroom, then they may not continue to persist with that but if you've got a relationship where you are respectfully challenging their practice ...		✓OT					
R: And maybe if you keep supporting them as well during that process?							✓Dv, RS
Yeah and also making sure that you're valuing and noticing what they do well as well, so that you're not just coming in as this sort of expert but you're working with and alongside them. I think that that's more, that's going to be the thing that is more of a determiner in whether they're going to take that on and whether it's going to change their practice in a sustainable way	✓Dv		✓RS				✓Dv, RS
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
Rather than if you sort of sweep in, sweep out and then, there's some adherence at the time and then there's nothing a year down the track.	✗OT		✗OT			✓	
And then you've got to start small and that practice spreads because of other people seeing what they are capable of	✓Dv		✓				

Or what the students are capable of					✓		
And then you start to look at more the theory of it and where it is in the curriculum and where's the scope and sequence and then how can we get some expectations into our school planning into the fact that you have to plan for this in your literacy units for the year.							✓WS
That's the other thing that we did do at the start of this year, we sent one of the teams to a grammar workshop that ALEA was running with Beryl Exley, so they went to a writing one and a couple of us went to a reading one and then we bought the resources that supported that workshop and put them in the library.			✓				
That's where some of this stuff's come from that the 5/6 teachers are trialing and doing. So we've started the way that we have and it's kind of grown			✓				
And then what I would like to do at the start of next year, because it's not going to happen this year, is more formally introduce it as a focus and then actually do some staff PL around finding where it is in the curriculum, feeling comfortable with the terminology, doing a bit more explicit modelling.			✓WS, UML				✓Dv, WS
R: Would you like to do modelling in staff meetings, that kind of thing? Does it work like that?							✓Dv, WS
I would, or I would talk about it and show some of the resources and explain it a bit and then ask people if they would mind if I could go and do some modelling in their own room along the same lines.			✓WS				
And then you might have your PLCs (<i>professional learning communities</i>) might then focus on that as one of their inquiries just for that term, so then what the expectation would be is that they would have a go at that themselves, they would come back and share and discuss that and do a bit more thinking and reading around that and then go back and have another go at something.			✓OT				✓OT, Dv
R: Do you think that the repeated practice, doing it over and over again is really important?			✓				
Absolutely.			✓				
R: That's what think to. If you come in once and it goes really well, and everyone's like, 'this is great!' But then you can't very well expect that the children are going to write really well the week after.							✓Dv
Well it's frequency isn't it. And learning is 'frequent practice over time.' That's what learning is.			✓				
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
And teachers need the same, they're no different, they need spaced learning over time. And keep on that one focus and not kind of keep veering off it on to other things.			✓OT				

Yeah, because we're even thinking how we're going to run our PLCs next term and whether we do one week is a focus on numeracy, one week is a focus on whatever our literacy focus is, I think we're doing more on Writer's Workshop. That's not how I would learn, I would rather have a big run of something and just be focused on that. That's a discussion that we need to have as senior staff and get everyone's input.			✓				
[Paraphrased] We (senior staff) all teach, so we're at the coal face, so there's a bit of credibility there. How can you advise people when you're not teaching it yourself?			✓RS				
Say at [another school], where I didn't have a Flying Start role, but you would have more of a coaching role, so whatever you would be currently focusing on, you would have a timetable where you would go and work with people regularly and teach alongside them and do some modelling and support their practice.			✓ MC, OT				✓Dv, MC, OT
That's been shown to be the best way to change teacher practice, is to have that working with and the modelling and the coaching and the reflecting. The reflecting's really important.			✓MC, OT				
Even getting to a point where you feel comfortable enough to say 'Well let's get into pairs and have some collegial observation around teaching grammar so that we can get a bit of feedback from each other on it.							✓Dv, RS
You have to sort of get your staff culture to a point where people feel safe for that to occur and there's a lot of trust.		✗					✓RS
It's about being supported in your learning as a teacher rather than feeling that you're being critiqued		✗					
Because what you're doing is supporting people to improve their practice rather than forcing them to and that's all around building a feedback culture.		✗					✓ Dv, RS, OT
I think people will do things but whether they have long term changes is the difference I think. You can still have compliance, people will still comply, it's more about whether they're enthused about what they're learning at the time or not, or they'll just comply and not really believe in what they're doing.	✓M		✓				✓M
Because I think you sometimes get compliance with some staff, you're not getting engagement, so it's around having an understanding of that as a leader as well. And I don't think you can, you won't always have everyone wanting to do what you want to do, no matter how persuasive and charismatic and supportive you are.			✗OT				✗OT
There's kind of consensus though isn't there. If you feel like you've been heard and valued and acknowledged along the way, but in the end the group consensus is, yes we're going to do this; that may not have been your choice but you may feel that it is a fair decision, so you'll be prepared to have a go at it.			✓OT, M, RS				✓OT, M, RS
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar

Having that kind of climate for people to want to change, because ultimately what you're saying is there's evidence that this kind of teaching improves students' ability to communicate effectively.				✓	✓		
<i>Extended discussion about SFL theorists and social equity, circumstantial & generational poverty</i>							
And so therefore if you're trying to teach children to write in a way that's effective, then obviously explicitly teaching grammar and understanding what effect that has when you do it that way, is going to help them regardless.				✓	✓		
R: David Rose says, the best entry in is the process, participant, the what's happening and who's taking part because it's fairly easy to understand for teachers and for kids but then when you get into it in more detail and start realising that we can alter language in all sorts of ways, we can make all these choices about how we use it, to teach kids that, I think that's where it could be really powerful.	✓Dv, OT			✓	✓		
I like the fact that they can just wield it, you know, you can wield language because it's a tool or you know that you have tools to make what you're saying really explicit or specific or persuade someone or inform someone or entertain someone, do that really, really effectively, or instruct, or whatever those purposes for writing are.	✓			✓			
And it's just empowering isn't it. It's empowering for students to have that knowledge.					✓		
But I think because you're a proficient and capable reader all that story architecture is in your head from what you read and so therefore that just comes out in your writing				✓			
And that's the other thing reading comprehension is really tightly tied to grammar because if you don't read prolifically and you don't have a lot of vocab it's difficult to use it in your writing.				✓			
That's where the vocab comes in. That's why vocab's so tightly tied to grammar because for children who need to have more explicit teaching in terms of building their vocab, that's where you've got to pull that all out of the story and show how you can use it and reconstruct it in an effective way using grammar. So vocab for me is really intertwined with grammar.				✓V	✓		
R: Especially if you take it from this functional grammar perspective where language functions to make meaning, one word can have so much power depending on how it's used.				✓V			
And how can you interchange it with another word if you don't know, if you don't have the vocab to do it? So you've got to teach the vocab at the same time and you've got to use the grammar to teach the vocab so that's where the verbs come in for me and that's where expanding your noun group comes in, because both of them are simultaneously teaching vocab and building up their vocab bank at the same time as teaching them grammar.				✓V			✓

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When you can teach in a way that sort of combines everything ...This is what I'm doing in G and W's <i>[teachers]</i> class at the moment <i>[grade 1/2]</i> .							
R: So you're working on a factual text now?							
Yeah, the integrated unit that they're doing is that history of communication, and what we did was, we basically just read this <i>[shows a photocopied page from a non-fiction text on communication]</i> , just that page to start with and pulled that apart quite a lot because it's quite complex for them.				✓			
And then we did the old Alphabox <i>[graphic organiser to sort new vocab alphabetically]</i> . So we had things like distant, invention, allowed, ability, signals, telegraph, morse code, talk, telephone, wire, voices, paved the way, all the kind of stuff.				✓V			✓
Then I typed them all up, then we cut them out and fiddled with them and constructed sentences and made connections through the words to construct sentences to reflect our understanding of what we've read. So what you're doing is building content knowledge, whilst building vocab banks, whilst teaching sentence construction, so you're doing the grammar at the same time.				✓V, SC			✓
R: So that really contextualised isn't it.				✓			
Very				✓			
R: You're not just learning words in isolation or learning grammar in isolation. So when they <i>[students]</i> recreate their sentences, so they put in the words in between, the little words and the conjunctions?							
They just do it verbally in their head because I modelled it a few times and then wrote it on the board a few times and they had a go and then I said, "Someone come in the circle and see if you can find two words" and while someone's doing that, someone's looking to see what they could put together.							✓SC, GRR
Some of them would put together about five words, but we've done that already, we've done that twice this year. We've done it with emperor penguins research using Alpha-boxes and the vocab and we've done it with Anzac Day.							✓
We did a whole class construction of pulling apart a reading from Anzac Day using an alphabox and then using those words on the floor and then constructing sentences in pairs and writing them down and then we put the sentences all together. We wrote all the sentences up and then we went through and looked at which ones were a bit repetitive and the same as each other, got rid of them and came up with a whole class thing on Anzac Day.				✓V, SC			✓ GRR
I love it. Right at the start of the year we did some stuff on Tasmanian Devils with them using the old RAN (Reading Analysis of Non-fiction) chart.				✓			✓
R: Oh I don't know about it.							

Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
Tony Stead? Linda Hoyt? She's the alphabox lady, she's the '2-word connection' lady, so where you'd make connections and she works with Tony Stead. That's this kind of thing, what you already know, connecting prior learning and Tony Stead talks a lot about children need to understand that when you're working with non-fiction that what you end up finding out and writing has to be accurate and valid, you can't just make stuff up. So he's examining their misconceptions. So he's sort of challenging their misconceptions in a respectful way, so 'this is what we already know, so let's go and find out a bit more about that, were you right or not?' 'Ok, so you weren't right, so what did you find out?'				✓			✓
R: So what they're saying has to come from the text, it can't just come from their [students] minds?							
With non-fiction yes, they have to verify what they think they know because as they get older and they're using their reading to learn, as compared to learning to read, which is what David Rose talks about, the reading to learn, they need to know that when you're reading to learn stuff you've got to be able to understand whether that's accurate or not and find out if it is or not. And how do you research and how do you find these things out.							✓
So 'revisit, reflect, retell' (<i>Linda Hoyt</i>) is all around reading comprehension. And also what we ended up going to on Anzac Day was, we used the vocab after we had done a whole lot of stuff, we did a 'Come with me' poem which is from Linda Hoyt as well, which is a sensory poem. So it's 'Come with me to the battlefields of Gallipoli,' or 'Come with me to the dawn service' or 'Come with me to the Anzac Day march' 'see the blah, blah, blahs' and that's where you start to use your descriptive words, your adjectives or verbs or your process or circumstance.				✓V, SC			✓
This is the 2-Word Connection. So you might say, well here are all our words from communication, here are all our words from emperor penguins, here are all our words from Tassie Devils or Anzac Day. I want you to choose two words that you that you think will help you remember what you learnt today, or I say 'Choose two words that you could put together in a sentence that would help explain to somebody else in the class next door what Anzac Day means'				✓V, SC			✓
So I love teaching non-fiction because I use literacy, I use vocab and grammar to teach non-fiction. So I'm building their content knowledge.	✓E			✓V, SC			✓
I use it [grammar] more in non-fiction. I've used it more this year in teaching non-fiction. <i>The Little Wooden Duck</i> is that first time I've used it in narrative this year so I've mainly used it in non-fiction.				✓			
So it's pulling apart the reading to identify, because one reading comprehension strategy is can you identify the main idea of the text and in order to do that you have to				✓V			✓

be able to identify key words and therefore you've got to teach them to be able to do that, what are the key words, what is important to pay attention to, do I need to pay							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
attention to 'with,' hmm, no, do I need to pay attention to 'marsupial,' yes. So teaching them to do that because they don't necessarily know how to do that.							
And Blooms Taxonomy comes into this a lot too because you're thinking about what level of thinking you're asking them [<i>students</i>] to do, because ultimately if you want to teach them how to identify the main idea, then they're going to need to know how to summarise and synthesise and reorganise information, which is a much higher level of thinking, and evaluate the information that they're reading, in terms of its usefulness for their purpose, which is to write about it.				✓HOT			✓
So that synthesizing, re-creating, evaluating, reorganizing the information in your thinking.				✓ HOT			✓
So if we were looking at communication, what I did with them [<i>students</i>] today was to try and get them to understand, it says on here about, 'paving the way.' Just to unpack that took a really, really long time. So I was trying to get them to understand that 'these [<i>different means of communication</i>] paved the way.'				✓			✓
With D's class at [<i>another school</i>] we did create an alphabox wall [<i>in science</i>], like a word wall and they [<i>students</i>] used that all the time to scaffold their writing by looking at all the materials and properties, looking at all the different words, like is it flexible, is it brittle, is it translucent. So again you're building that vocab bank plus you're building content knowledge, plus you're giving them scaffolds to actually be able to write and construct their writing, which is grammar.				✓V, SC			✓
So that's why I think if you start with vocab and you start with whole text and you pull the vocab out and then you either do a sequencing thing, or you do lots of word connecting, then that's your grammar, but you're actually using the vocab to support the content knowledge. The grammar supports the construction of that knowledge and the communication of that knowledge. That's where I've found it probably the most useful. Because you're using the construction, and the clarity of communication, and how you use grammar, to achieve that in everything, through all curriculum areas.				✓V			✓
And building word banks and building content because then when you say, 'what was a telegraph' or 'what was industrialization,' they had to hear it so many times; it had been reordered and in context and then they write it and have the words to support them, but they'd had the word so many times; they'd gone through and highlighted it.				✓V			
So really that understanding of the content was really high and deep, but then they had more vocab that they could understand as well, but they were getting better and better at summarizing knowledge and constructing writing all at once.				✓V	✓		

And that's why I feel that vocab and grammar are so intertwined, they are almost inescapable from each other. Because if you don't teach the vocab they don't really have what they need to make precise word choices.				✓V			
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
I think the trick to is for teachers to have enough understanding around everything that they can do, they can be conscious of what they can point out everywhere	✓OT		✓				
Because when you make those connections across things all the time that's when kids get that full understanding.				✓	✓		
It's like numeracy really, it's with everything, spelling, you're pointing things out, oh we were looking at this yesterday, remember what that part of that word means and remember that we're looking at that at the moment and that's one of the words on our wall, so you're talking about it all the time.				✓			✓
R: I love your explanation of it [<i>grammar</i>]. You say, it's kind of this organic way of combining it all, but it really integrates everything and it's so meaningful and it doesn't ever seem like it's this exercise that you do to achieve something that's written in the curriculum.							
It's just really, really explicit gradual release pedagogy, combined with focusing in on vocab and then grammar to build knowledge.				✓V			✓GRR
R: And if that kept happening from prep right up to grade 10 it would be so powerful wouldn't it?							
Yeah, I and think that some of the stuff that I did at, I did some stuff on teaching reading comprehension with non-fiction at [<i>another school</i>]			✓OT				
and I also ran a session for staff [at a number of other schools] and did a little bit of talking around the vocab building.			✓OT				
year but I didn't go into the grammar as much because I don't think that they were quite ready to hear that		✓					
last but then I was talking more explicitly about that in the classes that I was working in, the 4 teachers I was working with at [<i>another school</i>] and L continued to do that work with the 3/4s, and introduced it to the ½. She's really picked up that baton with grammar down there, which is great.			✓OT				
So that's probably my next step, is to one, spread it throughout the school by looking at probably a little bit more formally next year and also getting some documentation around how we teach it and why			✓WS				✓Dv, WS
And two, is to maybe start to look at, as we get more familiar and confident with it, starting to phase in that terminology a little bit more. I do use it interchangeably anyway, and C and J have started to do that.	✓Dv, OT		✓UML, OT				
R: All the research says that it's crucial really to have a language to talk about language.							

C: The metalanguage?							
R: Yeah, the metalanguage, to build that shared understanding, so it probably is really worthwhile.							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
And today in C's class [<i>grade 2/3</i>], because that's what she asked me to do, we talked about simple sentences and compound sentences and conjunctions. I haven't called them coordinating conjunctions yet, we just talked about a T-junction and a junction is where things join, we talked about compound words and compound sentences are the same and that's as far as we've got with the terminology. I'm not going to worry about saying coordinating yet. I might just say that they coordinate the two ideas together.			✓UML			✗UML	
The thing we did today with the 2/3s, I adapted that thing from Bev's book about Bob the Dinosaur. It's just a heap of simple sentences which are really boring. I just got them to read that on the Smart Board and tell me what you think about that writing and they all came up with 'It's a bit boring,' and someone said, 'the sentences were a bit short.' And they naturally concluded these things, so I said, 'So how did that writing make you feel as a reader?' because we've done a lot of talking about what Margaret Wild's writing and her use of verbs, what effect it has on readers, so they had some understanding of that.				✓SC			
Then I said, 'So you know how they're all short sentences, there's a name for those and they're called simple sentences and we're going to see if we can improve those' and that's where we got the coordinating conjunctions up on the Smart Board and then they nominated some that they thought they could add and I just sort of wrote them in at the time.				✓UML, SC			
And she [<i>other teacher</i>] went into a discussion about pronouns because we take Bob out and put 'he.'				✓			
And then what I'm going to do tomorrow, now that we've done a bit of a demo all together is, I've just got some examples of different sentences and then conjunction cards and then I'll put them in the circle and have a go at making them.				✓SC			✓GRR
And the idea then is for them to go back to their writing, with a view to improving their writing and seeing if they can make any of those conjunctions happen there, and having some understanding as to why, why does that make it better, why is it better to read?				✓			
R: Because it makes it easier for you to break it down into compound sentences, I bet though you would end up with some complex sentences being created.							

Well we did because I put 'because' in as one of the conjunctions and I talked to them a bit about, someone had put 'and' so I said, 'what would happen if we put 'because' in there?' And then we talked about, that then tells you the reason why that happened, whereas as when you have 'and' in there, it's just another piece of information added in. But if you put 'so' or 'because' in they give you the reason why. So then that's starting to get into complex sentences because there's a whole set of subordinating conjunctions that are about the cause and effect and the reason why. So we did get them, just very vaguely, to understand that if you use because, that it has a different effect in the sentence compared to just using 'and.'				✓			
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
R: I guess that's where you need the good knowledge to go with those things, rather than just going, 'oh that's not really quite right.'			✓				
Yeah and ultimately too for me, a sign if your staff had taken this on in their practice is that they could go into a library, they know the scope and sequence for grade 1/2, I've got to introduce these things and this a requirement by the end of the year, so I'm going to look for a text that has some really good examples of these, I know exactly what I'm looking for, here's one, I can see really examples of process and participant, I'm going to read that to pull apart or do some stuff around that. That for me would be, 'you've got it, you can do it.'	✓Dv, OT		✓OT	✓OT			
And then seeing it in children's writing and children being able to articulate what they're doing and what they're using.				✓Dv, OT	✓Dv, OT		
R: And I think being able to scaffold them through that quite lengthy gradual release of responsibility process, I think that that would be the other key factor, wouldn't it?							✓GRR
And you've got to be patient, if you kind of hurry that, you're not going to get that deep learning.							✓GRR
R: And be willing to repeat it, or repeat parts of it maybe?							✓GRR
And keep touching base with it all the time and keep reminding them [students].				✓			
And with what I do, I can't go into it really deeply, but I can go into it enough so that teachers can continue, like G's (<i>grade 1/2</i>) done.			✓Dv, OT				✓Dv, OT
R: That's the goal isn't it?							
That is the goal. So my purpose is different to Antonia's, but she's trying to influence teacher practice too, she's got people interested in what's she's doing. I think she's highly regarded in what she's doing and she's in the Good Teaching guide.	✓Dv, OT		✓OT				

Interviewee: Gloria							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
I was amazed at that the verbs that he could write and the order that he could write them in. It was so superior to what he normally does. It was fantastic.					✓		
R: So he wouldn't have been able to remember the order of the story previously, because Cathryn spent a long time recreating the story didn't she?							✓
He wouldn't have done it within such context. So this is one of my lowest boys: "It blew the little duck away, the duck catapulted into the river. It sank in the river and scooped it up. I can't read the rest of it but he's fairly well got that in order and he's managed to summarise the story with really good verbs. And he sat down like this (<i>indicates focused and engaged</i>) because I was beside him, just writing.					✓		
Well it was scaffolded totally. So he knew, he used good verbs. He was really pleased and proud. That's not something that he would normally achieve. If I could have done a little video of him working, I would have. So I choose a child over a fortnight to sit with, he was my child. He's my choice at the moment to get his writing happening. I sit with him every writing opportunity.					✓		
He [<i>referring to previously mentioned student</i>] didn't look sideways because he felt secure in what he was writing.					✓		
R: That's amazing, isn't that incredible. That really shows the power of it.					✓		
This one blew me away.					✓		
R: That's really encouraging for him isn't it. I wonder what the next step would be, because that was so scaffolded. It was using the gradual release of responsibility model. I'm just wondering what I would do.					✓		
What I am going to do, because I particularly like the Bump It Up (BIU) and being able to teach that genre [<i>narrative</i>], and being able to teach so that they recognise what features they need, so I'm going to use the Bump Up wall for the letter [<i>Joy plans on teaching letter writing</i>] because we're doing communication, we're going to do letters and they need to write a thank you letter to Channel Museum.				✓			
So I thought that's in the context of our inquiry project, but I realise that in that there's no great verbs, nouns. Maybe we could choose nouns.		✓					
And we would go through the same and use the Bump Up wall. Wendy [the other 1/2 teacher] and I were talking about what we're going to do next term and we really want to focus on something we can use the grammar and the Bump Up wall. We're going to do a pets' unit because there's lots of writing with that.				✓			
And I think that too often this, 'Spray and Pray,' don't come in and do it once and hope it's going to work, this needs to be done continuously.					✓ x		

While there's wonderful verbs in that [<i>the book, The Little Wooden Duck</i>], that's not necessarily what I can do when we're writing letters but maybe when we're doing		✓					
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
letters I can concentrate on something else, question marks, and I've already got three books to use as an example, question marks, obviously the structure of a letter and maybe nouns.							
So I did get some exemplars and because this is so new to me, it's something that I have to think about doing.			✓				
R: You don't have a store of ideas yet.			✓				
No not yet, but I just thought that I am going to give this a go, so we've got this [<i>an exemplar text on writing letters</i>] and it's just interesting as far as how you set it out, how you sign it off and there's one that uses quite a lot of commas but I don't think that I will go into that at the moment. I like the structure, question marks. This is a whole about it and how you would use a PS. So I think there's enough structure in there but it hasn't got that gorgeous language that Margaret Wild's got. It's not always going to have that gorgeous language but maybe I can do nouns, so that the person, we've done a lot on visualizing, so that the person can visualize what you're saying, use an adjective in front of the noun.		✓	✓				
My thing with this [<i>teaching grammar</i>] also is that you need all these resources and as long as I have been around, I don't have the resources. [<i>Referring to the Jolly Postman books</i>] This one's good, saying sorry to the bears and I thought that they could one day write a letter about.			✓	✓			
Well it's exciting and this is what going to be on my PDP, a really big push for writing the different genres, the children being able to self-edit, children being aware of all the different structures and the grammatical.			✓				
My low group today, one child wrote his sentence, so here's another example and I was actually able to say. So they're reader that's two levels above them, they had to be able to pick out just the nouns in them and write them on a piece of paper, they had to pick out two of the words that they wanted and write them in a sentence. So "Katie went to school" make that into a compound sentence. So, "Katie went to school and met her friend." I didn't get around to everyone. He [<i>the student</i>] didn't look at me strangely! This is the first time that I have done it in Flying Start, the only example.	✓		✓				✓
R: And did you use that terminology? Compound sentence?			✓				
Yep, exactly.	✓						
R: And that's what I've been observing with Antonia at x School. She uses the vocabulary all the time. She doesn't hesitate thinking that it is too hard for them							

and talks about 'and' being a coordinating conjunction and they have an acronym that they use to remember them by. Have you heard of FANBOYS? She was just introducing complex sentences and then started talking about the subordinate conjunction.							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
Stop there! [<i>when subordinate conjunction is mentioned</i>]		✓					
If I get my kids, if I can come up and say, can you change that in, or if she had written, "Maddy went to the school." "She met her friend." And if I could say to them rewrite that to make it into a compound sentence and they come up with that, with grade 1/2, I'd be extremely happy.				✓	✓		
R: It's quite a complex thing to get your head around, that a sentence represents one idea and it has to make sense on its own, but then it can also be more than one idea, once you start putting a conjunction of some sort in there.			✓				
And I think it's exciting and I'm glad that Katie introduced me to all of this.	✓		✓				
R: I think it's really exciting too, it's just that it's complex and it takes time to get the hang of and it's probably harder, and this is what Antonia said, she doesn't have a whole school approach, she's just decided to do it like that. She's just one teacher on her own, forging ahead with this grammar stuff and doing a great job of it.			✓				
Well it will be good for us because the grade 1/2s meet together so on Wednesday night we meet together, which is fantastic and we're talking about our PDPs, spelling is top on the list and then we all want to do this grammar, so the four of us are hopefully working together.			✓				
Katie's got three of the classes and because she knows where she's going, she combined us, but I feel confident enough after watching her do one lesson to try it with letters	✓						✓
And in that if I can also get them to make it interesting as I said to you before by picking out the nouns. So this is interesting [<i>referring to The Jolly Postman book</i>], find the nouns and get them to add an adjective. [<i>Reads</i>] "I hardly ever eat any ... um hmm porridge" [<i>sounds unsure</i>].		✓		✓			
R: I guess the danger is and I've read this before, it's easy with adjectives to say throw a few adjective in to make your writing more interesting, but maybe it won't, maybe it's unnecessary.						✓	
No I don't think so in a letter. Sorry, I'm now thinking and changing my mind while I'm talking to you.						✓	
I can use these letters and get them to identify the nouns, I'll be happy because from here I want to move on to narratives and if they can identify a noun and then							✓

add an adjective in front of their noun, then that would be really good and do compound sentences.							
R: That sounds great. Antonia talks about stretched out noun groups, that's the word she uses, and they all know that in her class and she uses a lot of body language. So she'll say, in your persuasive writing, you need to have a good opening sentence, three ideas, some stretched out noun groups. And they know what a							
Excerpt	Grammatical confidence	Fear, anxiety, confusion or inadequacy	Development of grammatical knowledge	Connections between grammar and writing/reading	Student improvement	Pedagogical problems with grammar	Pedagogical confidence with grammar
stretched out noun group is and that's not just saying 'chair' but the 'little wooden chair.'							✓OT
So that would be good but I guess it would be odd to use stretched out nouns in a letter.				✓			
R: Well I've also noticed with some examples that you could overuse stretched out noun groups,						✓	
I've done that before when I've taught adjectives in a different way and you come back and it's just overkill.						✓	
R: You can create an unpleasant effect.						✓	
So probably when you read that you've got to look back on what your class is doing and say maybe if they can colour code and make sure if they have got in a small paragraph at least two adjectives.							✓
Because if you said that here [<i>referring to the letter</i>] and I was looking at it, it wouldn't work.						✓	

APPENDIX E

ETHICAL APPROVAL

Social Science Ethics Officer
Private Bag 01 Hobart
Tasmania 7001 Australia
Tel: (03) 6226 2763
Fax: (03) 6226 7148
Katherine.Shaw@utas.edu.au



HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

28 January 2016

Dr Angela Thomas
School of Education
University of Tasmania

Student Researcher: Samantha Routley

Sent via email

Dear Dr Thomas

Re: FULL ETHICS APPLICATION APPROVAL
Ethics Ref: H0015400 - An analysis of Tasmanian primary school teachers' evolving
knowledge about teaching grammar

We are pleased to advise that the Tasmania Social Sciences Human Research Ethics Committee approved the above project on 26 January 2016.

This approval constitutes ethical clearance by the Tasmania Social Sciences Human Research Ethics Committee. The decision and authority to commence the associated research may be dependent on factors beyond the remit of the ethics review process. For example, your research may need ethics clearance from other organisations or review by your research governance coordinator or Head of Department. It is your responsibility to find out if the approval of other bodies or authorities is required. It is recommended that the proposed research should not commence until you have satisfied these requirements.

Please note that this approval is for four years and is conditional upon receipt of an annual Progress Report. Ethics approval for this project will lapse if a Progress Report is not submitted.

The following conditions apply to this approval. Failure to abide by these conditions may result in suspension or discontinuation of approval.

1. It is the responsibility of the Chief Investigator to ensure that all Investigators are aware of the terms of approval, to ensure the project is conducted as approved by the Ethics Committee, and to notify the Committee if any Investigators are added to, or cease involvement with, the project.

2. Complaints: If any complaints are received or ethical issues arise during the course of the project, Investigators should advise the Executive Officer of the Ethics Committee on 03 6226 7479 or human.ethics@utas.edu.au.
3. Incidents or adverse effects: Investigators should notify the Ethics Committee immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
4. Amendments to Project: Modifications to the project must not proceed until approval is obtained from the Ethics Committee. Please submit an Amendment Form (available on our website) to notify the Ethics Committee of the proposed modifications.
5. Annual Report: Continued approval for this project is dependent on the submission of a Progress Report by the anniversary date of your approval. You will be sent a courtesy reminder closer to this date. Failure to submit a Progress Report will mean that ethics approval for this project will lapse.
6. Final Report: A Final Report and a copy of any published material arising from the project, either in full or abstract, must be provided at the end of the project.

Yours sincerely

Katherine Shaw
Executive Officer
Tasmania Social Sciences HREC

Department of Education
EDUCATIONAL PERFORMANCE SERVICES

2/73 Murray Street, Hobart
GPO Box 169, Hobart, TAS 7001 Australia



File: 2016

8 April 2016

Ms Samantha Routley

Dear Ms Routley

An analysis of Tasmanian primary school teachers' evolving knowledge about teaching grammar.

I have been advised by the Educational Performance Research Committee that the above research study adheres to the guidelines established and that there is no objection to the study proceeding, however, the Department requires that you:

- Reduce the length of the letter to parents
- Adjust the timeline in order to avoid undertaking interviews with staff during the first 3 weeks of Term 2.

Please note that you have been given permission to proceed at a general level, and not at individual school level. You will still need to seek permission from the principal of the school to be involved in the study. Please provide them with the File number or a copy of this letter when approaching them for assistance.

A copy of your final report should be forwarded to Educational Performance Services, Department of Education, GPO Box 169, Hobart, 7001 at your earliest convenience and within six months of the completion of the research phase.

If you have further questions or concerns please contact Fiona Atkins on (03) 6165 5706.

Yours sincerely

Fiona Atkins, Principal Education Review Officer
Educational Performance Services

APPENDIX F

INFORMATION FORMS FOR PARTICIPANTS

Dr Angela Thomas
 Locked Bag 1307 Launceston
 Tasmania 7250 Australia
 Phone (03) 6324 3265 Fax (03) 6324 3048



Dear Teacher,

Invitation

Your school has been invited to participate in a research study which examines the key factors in teaching grammar effectively in primary schools in Tasmania. You have been invited to assist the researcher in gathering data for the study, which is being conducted in partial fulfilment of an Honours degree for Samantha Routley, under the supervision of Dr Angela Thomas and Dr Damon Thomas.

Dr Angela Thomas - Senior Lecturer in Education

Faculty of Education

University of Tasmania

Newnham Campus, Launceston

Dr Damon Thomas - Lecturer in Education

Faculty of Education

University of Tasmania

Newnham Campus, Launceston

Samantha Routley

Student, 4th Year Bachelor of Education (Honours)

University of Tasmania

What is the purpose of this study?

The teaching of grammar has had renewed focus in schools since the implementation of the Australian Curriculum: English. However, teaching grammar is difficult for many teachers. The aims of this study are to investigate how teachers have developed their own knowledge of grammar and the instructional strategies that they are using which are specifically targeted to improve students' writing at the word and sentence level. The research may assist to inform future professional learning for primary teachers and improve ways of assisting children to develop their writing skills.

Why have I been invited to participate?

You have been invited to participate because the researchers are interested in finding out more about the knowledge of grammar and effective practices of teaching grammar that primary teachers have. Your participation could assist researchers understand how teachers develop their own grammar knowledge and what types of pedagogy are most effective.

What will I be asked to do?

You will be asked to give permission for the researcher to observe and video-record up to three 45 to 60 minute lessons which explicitly focus on teaching grammar to improve students' writing skills. You will also be asked to participate in a 30 to 45-minute audio-recorded interview to discuss how you have developed your knowledge of grammar and the types of pedagogy you find most effective. Times for the lesson observations and interviews will be set by you when it is most convenient and least disruptive for yourself and your students. Your students' participation in the lesson will be observed, however students will not be asked questions and work samples will not be collected.

We would be very pleased to have you involved with our study, however your participation is voluntary. If you chose to participate, you also have the right to withdraw from the study at any stage and to withdraw your data by July 1st, 2016. Neither you, nor your students will be identified in the study and pseudonyms and codes (e.g. Student A, Student B) will be used in the findings and any subsequent publications.

Are there any possible benefits from participation in this study?

Your participation in the study will give you the opportunity to reflect on your own practice in teaching grammar and to describe what makes effective pedagogy. You will be contributing to a community of practice by assisting the teaching profession to better understand how knowledge of language and explicit teaching of grammar may improve students' writing outcomes. Your insights could assist researchers to design better professional learning for teachers and pre-service teachers.

Are there any possible risks associated with this study?

It is not anticipated that there are any risks associated with the study. However, if you experience anxiety or distress as a result of the observations or interview, you should inform the chief investigator immediately. You may withdraw from the study at any time. If you need to seek counselling as a result of anxiety or distress caused by the study, you can contact the Department of Education's Employee Assistance Program Provider, Positive Solutions, at 162 Macquarie Street Hobart, on 1800 064 039.

What if I change my mind during the study?

Your participation in the study is entirely voluntary and you are able to withdraw from the study at any time by contacting a member of the research team.

What will happen to this information when the study is over?

All hard copy data collected during the study will be kept in a locked cabinet in the chief investigator's office at the University of Tasmania, Launceston campus. Files which identify participants (e.g. consent forms) will be stored separately to raw data in order to avoid identification of participants. Transcribed data will use codes and pseudonyms

to differentiate participants. All digital data will be stored on a password-protected computer. After five years all data will be shredded and securely disposed of, as per university protocol.

How will the results of this study be published?

The results of this study will be published as an Honours thesis. You will not be identifiable in the thesis. Electronic copies will be provided to teachers and principals at the end of 2016. Parents/carers will be provided with an electronic copy upon request.

What if I have any questions about this study?

Please feel free to contact Dr Angela Thomas Angela.Thomas@utas.edu.au 63243719 or Dr Damon Thomas Damon.P.Thomas@utas.edu.au 63243588 either prior to the study or during the study, if you have any questions.

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee and the Department of Education, Tasmania. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 6254 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number H15400.

Thank you for taking the time to consider this research. If you would like to participate in this study, please email the student investigator Samantha Routley sroutley@utas.edu.au, sign the consent form and return to the school office where the researcher will collect it. This information sheet is for you to keep.

Kind regards,

Samantha Routley.

Dr Angela Thomas
Locked Bag 1307 Launceston
Tasmania 7250 Australia
Phone (03) 6324 3265 Fax (03) 6324 3048



Dear Parent/Carer,

Invitation

Your child is invited to participate in a research study which investigates the key factors in teaching grammar effectively in primary schools in Tasmania. The study is being conducted in partial fulfilment of an Honours degree for Samantha Routley, under the supervision of Dr Angela Thomas and Dr Damon Thomas.

Dr Angela Thomas - Senior Lecturer in English

Faculty of Education

University of Tasmania

Newnham Campus, Launceston

Dr Damon Thomas - Lecturer in English

Faculty of Education

University of Tasmania

Newnham Campus, Launceston

Samantha Routley - Student, 4th Year Bachelor of Education (Honours)

University of Tasmania

What is the purpose of this study?

The teaching of grammar has had renewed focus in schools since the implementation of the Australian Curriculum: English. However, teaching grammar is recognised as a difficult topic to teach. The aims of this study are to investigate how teachers have developed their own knowledge of grammar and the successful teaching strategies that they are using which aim to improve students' writing.

Why has my child been invited to participate?

Your child has been invited to participate because their teacher has identified themselves as having strong knowledge of grammar and has developed effective practices in teaching grammar and knowledge about language.

What will your child be asked to do?

Your child's teacher has given permission to have up to three of their lessons observed and video-recorded. The researcher will use a camera on a tripod which is focussed primarily on the teacher. The purpose of the camera is to

capture the teacher's verbal instructions and any visual prompts that they give. Your child's participation is not the focus of the observation, however it is possible that their voice or image may be recorded. The video will only be viewed by the researcher and the teacher. Codes will be used in transcripts of the video (e.g. Student A, Student B, etc.). No footage from the video will be published.

Your child's teacher will nominate suitable times for the lesson observations which are least disruptive for students. If students are negatively impacted by the researcher's observations, further observations will be modified or will cease.

We would be very pleased to have your child involved in our study, however your child's participation is voluntary. If you chose to allow your child to participate, you also have the right to withdraw your child from the study at any stage. Neither your child, nor your child's teacher or school will be identified in the study or subsequent publications.

If you choose not to consent to your child's participation in the study, every effort will be made to ensure your child is not included in the data collection, however, if your child's voice and/or image is unintentionally recorded, this will be edited out of the recording.

Are there any possible benefits from participation in this study?

Your child's participation in the study could assist the teaching profession to better understand how knowledge of language and explicit teaching of grammar can improve students' writing outcomes. Findings from the study could assist researchers to design better professional learning for teachers and student teachers, which in turn could improve literacy rates in Tasmania.

Are there any possible risks associated with this study?

It is not anticipated that there are any risks associated with the study. However, in the highly unlikely event that your child experiences anxiety or distress as a result of the lesson observations, the researcher will immediately inform the principal and advice will be sought from them. The researcher will negotiate with the teacher how to proceed with further observations.

What if I change my mind during the study?

Your child's participation in the study is entirely voluntary and you are able to withdraw your child from the study at any time by contacting a member of the research team. However, if you choose to withdraw consent, your child's appearance in the footage cannot be removed, once a recording has been made of the classroom observation.

What will happen to this information when the study is over?

All hard copy data collected during the study will be kept in a locked cabinet in the chief investigator's office at the University of Tasmania, Launceston campus. Files which identify participants (e.g. consent forms) will be stored separately to raw data in order to avoid identification of participants. Transcribed data will use codes and pseudonyms to differentiate participants. All digital data will be stored on a password-protected computer. After five years all data will be shredded and securely disposed of, as per university protocol.

How will the results of this study be published?

The results of this study will be published as an Honours thesis. Your child and your child's teacher and school will not be identifiable in the thesis. Parents/carers will be provided with an electronic copy upon request.

What if I have any questions about this study?

Please feel free to contact Dr Angela Thomas Angela.Thomas@utas.edu.au 63243719 or Dr Damon Thomas Damon.P.Thomas@utas.edu.au 63243588 either prior to the study or during the study, if you have any questions.

This study has been approved by the Tasmanian Social Sciences Human Research Ethics Committee and the Department of Education, Tasmania. If you have concerns or complaints about the conduct of this study, please contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 6254 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. Please quote ethics reference number H15400.

Thank you for taking the time to consider this research. If you agree to your child's participation in this study, please sign the consent form and return to your child's class teacher. This information sheet is for you to keep.

Kind regards,

Samantha Routley.

APPENDIX G

CONSENT FORMS FOR PARTICIPANTS

Dr Angela Thomas
Locked Bag 1307 Launceston
Tasmania 7250 Australia
Phone (03) 6324 3265 Fax (03) 6324 3048



Teacher consent form

An analysis of Tasmanian primary school teachers' evolving knowledge about teaching grammar.

1. I agree to take part in the research study named above.
2. I have read and understood the Information Sheet for this study.
3. The nature and possible effects of the study have been explained to me.
4. I understand that the study involves the video-recording of up to three 45 to 60 minute, grammar-focussed lessons that I conduct with my students and my participation in a 30-45 minute one-on-one interview with the researcher about my knowledge of grammar and my pedagogical practices.
5. I understand that participation involves the risk that I may experience anxiety in having my lessons video-recorded and observed and by participating in an audio-recorded interview.
6. I understand that all research data will be securely stored on a password-protected computer and hard copies will be stored in a locked cabinet in the Chief Investigator's office at the Launceston campus of the University of Tasmania, for five years from the publication of the study results, and will then be destroyed
7. Any questions that I have asked, have been answered to my satisfaction.
8. I understand that the researcher will maintain confidentiality and that any information I supply to the researcher will be used only for the purposes of the research.
9. I understand that the results of the study will be published so that I cannot be identified as a participant.
10. I understand that my participation is voluntary and that I may withdraw at any time without any effect.
11. During the period of the study, if I wish to do so, I may withdraw my data up until July 1st, 2016.

Participant's name: _____

Participant's signature: _____

Date: _____

Statement by Investigator

☐

I have explained the project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

If the Investigator has not had an opportunity to talk to participants prior to them participating, the following must be ticked.

☐

The participant has received the Information Sheet where my details have been provided so participants have had the opportunity to contact me prior to consenting to participate in this project.

Investigator's name: _____

Investigator's signature: _____

Date: _____



Parental consent form

An analysis of Tasmanian primary school teachers' evolving knowledge about teaching grammar.

1. I agree to allow my child to take part in the research study named above.
2. I have read and understood the Information Sheet for this study.
3. The nature and possible effects of the study have been explained to me.
4. I understand that the study involves my child's teacher and their students being video-recorded in their delivery of up to three grammar-focussed lessons.
5. I understand that participation involves very slight risk that some students may experience anxiety in having lessons video-recorded.
6. I understand that all research data will be securely stored on a password-protected computer and hard copies will be stored in a locked cabinet in the Chief Investigator's office at the Launceston campus of the University of Tasmania, for five years from the publication of the study results, and will then be destroyed
7. Any questions that I have asked, have been answered to my satisfaction.
8. I understand that the researcher(s) will maintain confidentiality and that any information my child supplies to the researcher(s) will be used only for the purposes of the research.
9. I understand that the results of the study will be published so that my child cannot be identified as a participant
10. I understand that my child's participation is voluntary and that I may withdraw my child at any time without any effect.
11. During the period of the study, if I wish to do so, I may withdraw my child's data up until 30th June, 2016.

Child's name: _____

Parent's name: _____

Parent's signature: _____

Date: _____

Statement by Investigator☐

I have explained the project and the implications of participation in it to this volunteer and I believe that the consent is informed and that he/she understands the implications of participation.

If the Investigator has not had an opportunity to talk to participants prior to them participating, the following must be ticked.

☐

The participant has received the Information Sheet where my details have been provided so participants have had the opportunity to contact me prior to consenting to participate in this project.

Investigator's name: _____

Investigator's signature: _____

Date: _____